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OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

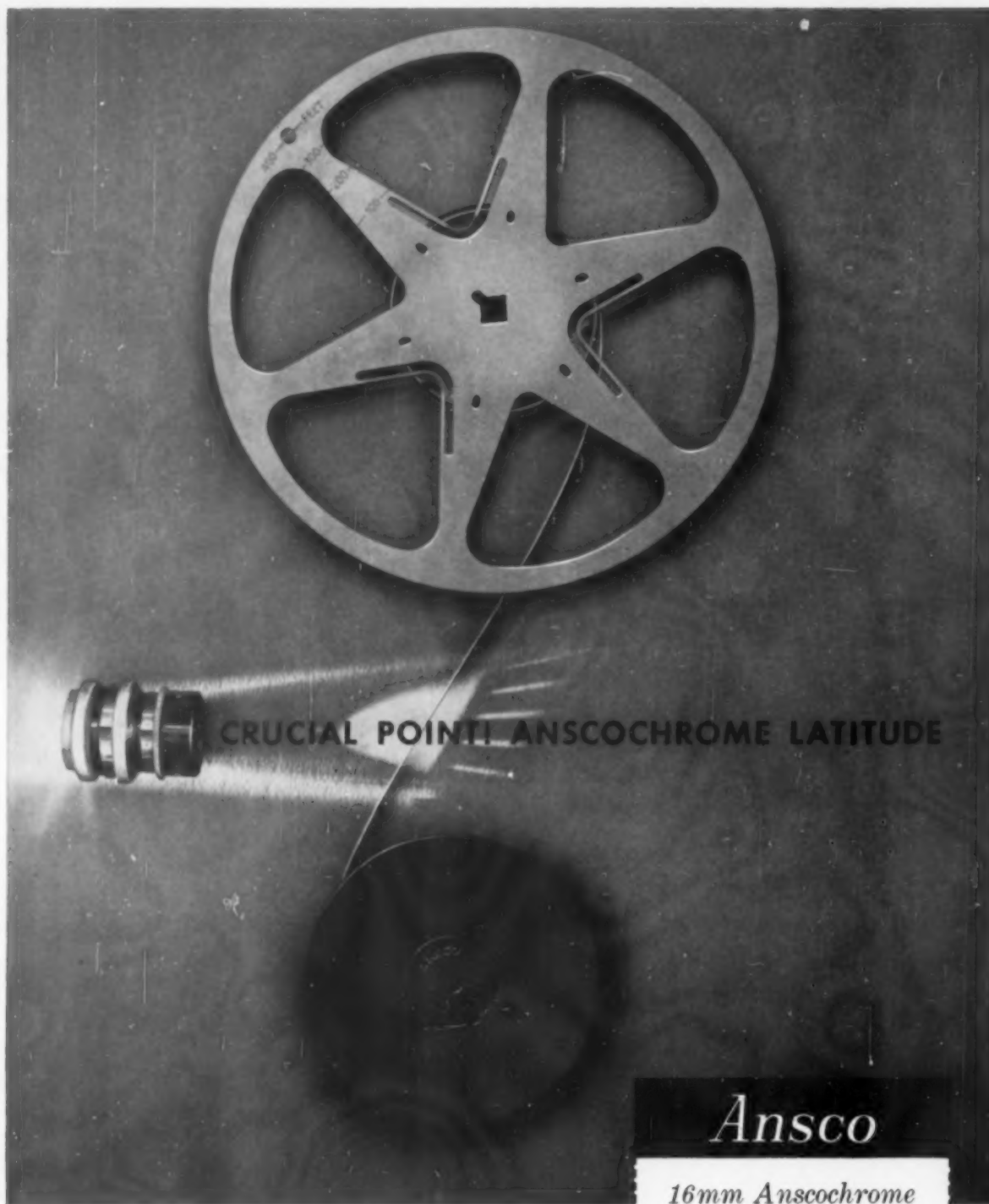
Journal

Vol. 26, No. 11

NOVEMBER, 1960



PICKING A WINNER—from the South African Exhibition, see page 19



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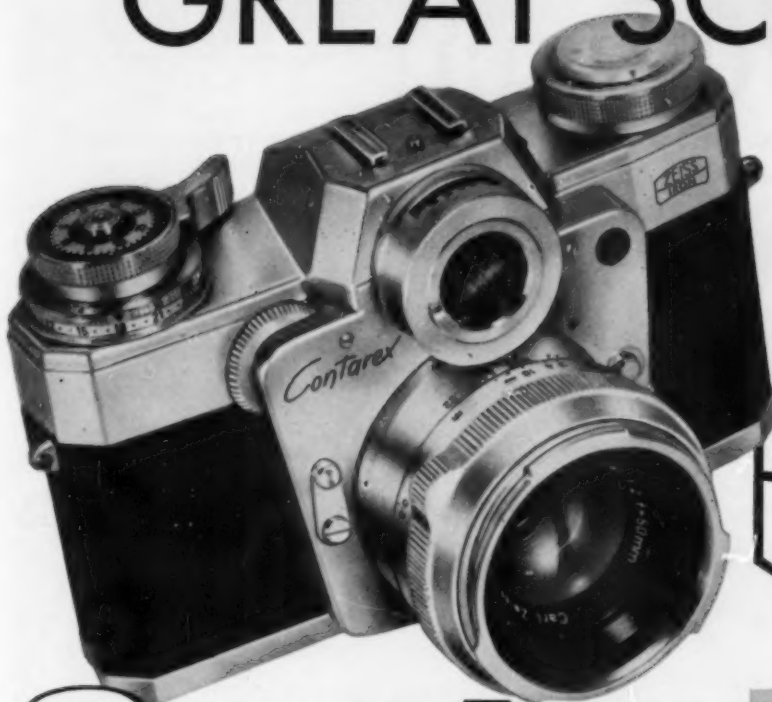
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Journal

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Volume 26, Number 11

NOVEMBER, 1960

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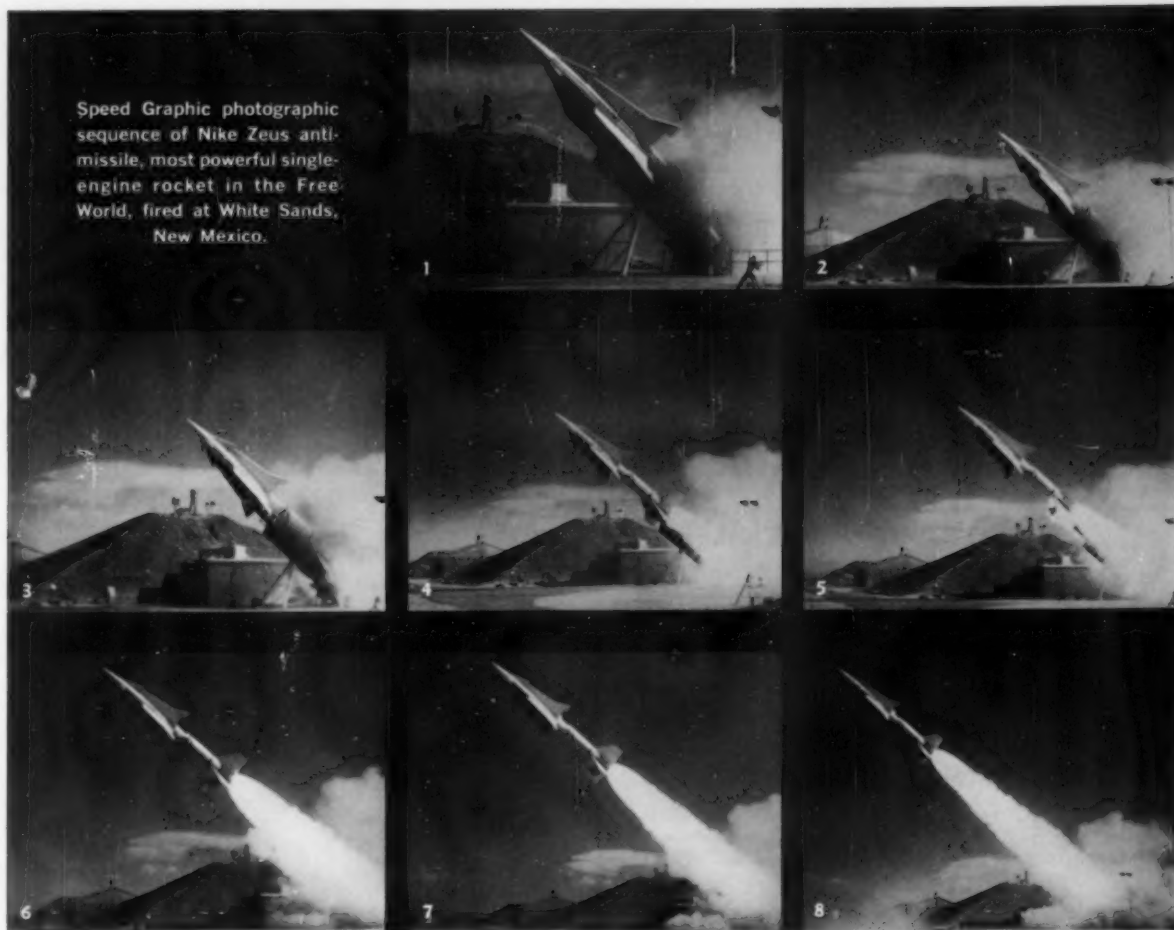
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Fred Hamel

The President REPORTS

THE CONVENTION in Houston to which so many of us have looked forward has now passed into the annals of PSA history. Personally, and on behalf of the Officers and Board of Directors, I want to take this opportunity of thanking the local Convention Committee, the management of the Rice Hotel, the speakers and the many others whose

Robert J. Goldman, APSA

combined efforts contributed so much to making our annual Convention the success that it was.

Aside from the enjoyment of reunion with our fellow PSAers and the many splendid programs, your Board of Directors had many important decisions to make. With the growth of our Society, the Constitution and By-Laws have for some time appeared to be in need of clarification and revision. I have appointed Dr. H. Clyde Carlton, FPSA, Chairman of the By-Laws Committee to make a study of our present Constitution and By-Laws for this purpose.

Particular attention was directed to the problem of membership. I would again like to urge each member to consider himself as a member of the Membership Committee and to join in the effort to increase our membership and to help control and limit the number of drop-outs. Remember, too, that for each new member enrolled, the sponsor gets a credit of one dollar towards his next year's dues as an incentive.

As announced in my last message, the work of renovating our Headquarters building has commenced and is progressing satisfactorily. Our Headquarters staff will suffer some inconvenience during the reconstruction period and unavoidable delays may result in handling the Society's business. We urge all to bear with us and to be patient if there are delays in replying to correspondence and in handling the normal flow of business.

It is my plan to hold the semi-annual meeting of the Board of Directors in the refurbished Headquarters on Saturday, April 22nd and to hold open house with appropriate dedication ceremonies on the following Sunday. Official announcement with respect to these plans will be published in due course. I hope as many of you as possible will take advantage of this opportunity of visiting and seeing the Headquarters to which you so generously contributed.

At this point I would like to express my thanks and appreciation to the members of the Board of Directors whose terms of office have expired and who are no longer members of the Board. Their help and cooperation, as well as that of the entire Board of Directors, is what has made the past year such a pleasant one. I look forward to an equally pleasant association during the coming year and extend a hearty welcome to the newly elected members of the Board.

With the 1961 Convention to be held in New York City next September, let's all join in the slogan: "New York for Fun in '61." Hope you'll all be there.

—Robert J. Goldman

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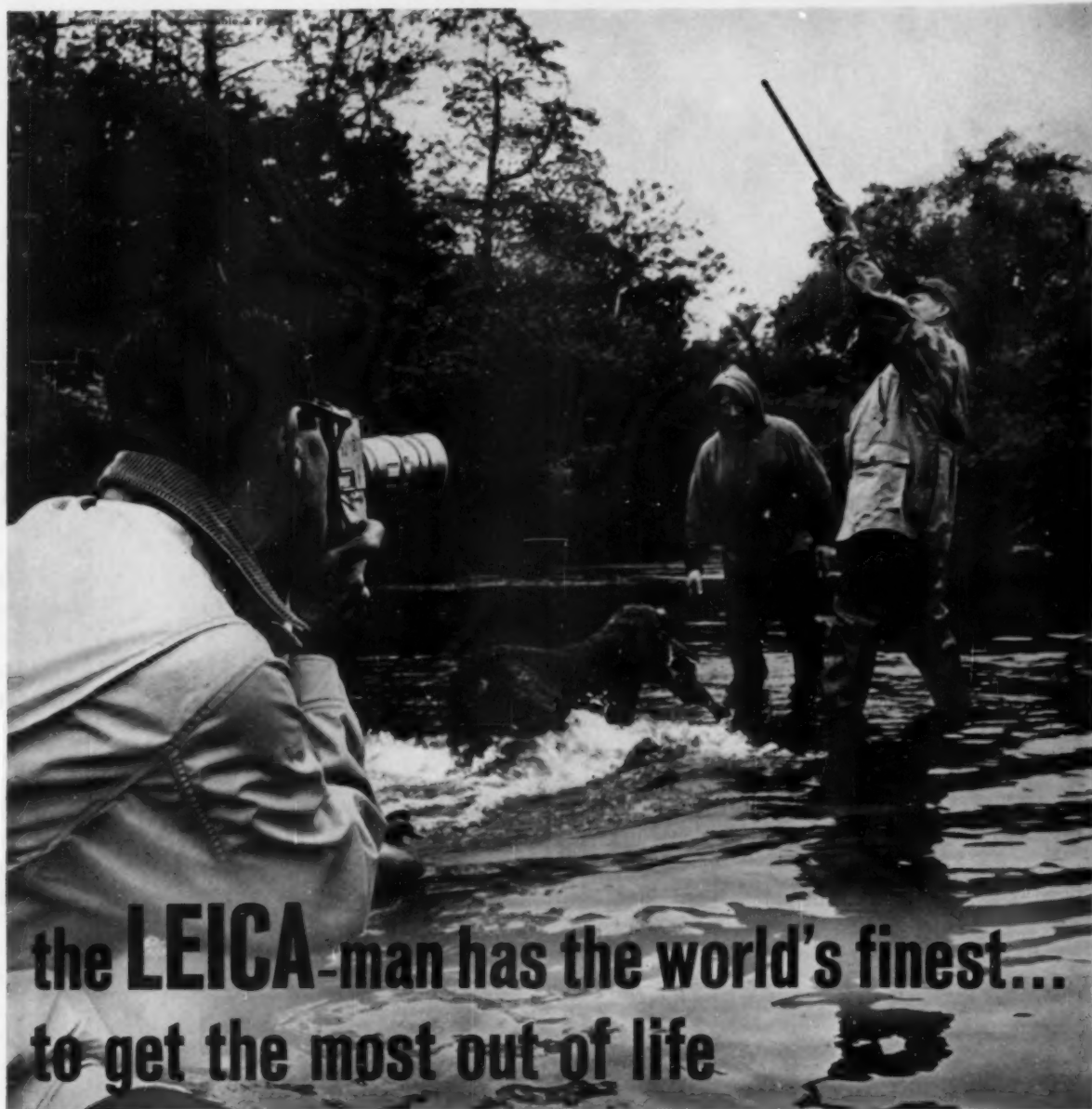
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How PSA Honors Are Born

By DEWITT BISHOP, APSA

Chairman, National Honors Committee, 1958-60

A SUCCESSFUL annual PSA Convention bubbling over with good programs and with visiting guests and members builds itself an atmosphere of companionship and liveliness. These festivities reach their peak with the Honors Award Banquet on the final night. Many PSA members are proud and happy when they are called to the rostrum to receive one of the Society's high honors, and to hear the applause of their friends. Often the huge audience applauds most roundly to endorse an honor they think is especially deserved.

The Society honors are awarded in recognition of outstanding proficiency, achievement, and continued substantial service to fellow photographers—locally and nationally; when, singly or in combination they advance the artistic and technical features of photography. There is nothing to prevent a member proposing himself for an honor, but in the eyes of the National Honors Committee, tradition sets the concept that the honor should seek the person, not the person seek the honor.

Where does the planning for an award begin? When a member is recognized by his associates for sharing services and achievements that advance photography, one of them writes to PSA Headquarters for the general instructions and the official form, *Application for Honors*. The instructions describe (1) the statutory requirements for length of PSA membership, (2) the need for two endorsers, (3) the final filing date, (4) qualifications, and (5) how the necessary information should be presented. The proposer completes the application and returns it to PSA Headquarters on the special paper for photocopying.

Eight copies of each application are made. After the final filing date, approximately six months before the annual Convention, a photocopy of each application is sent to each of the eight members of the National Honors Committee. The names of the Committee mem-

bers are listed in the PSA Journal, Membership directory, under PSA Committees.

Each member studies each application seriously. He must apply a score of concepts, traditions, policies, practices, and rules in his thinking to evaluate carefully the merits of the applications. Then he votes independently. The votes are mailed to the Chairman for tabulation and summary.

The highest award, Honorary Fellowship (Hon. FPSA), requires a unanimous favorable vote of the Committee, backed up by a 90 percent vote of the PSA Board of Directors. An Honorary Membership (Hon. PSA) requires at least three-fourths vote of the Committee, validated by 75 percent vote of the Board. Election to Fellowship (FPSA) requires three-fourths favorable vote of the Committee. Election to Associate (APSA) requires a majority vote. Honors are not degrees of membership that are issued automatically on the basis of points or other scales. However, except for Honorary Fellowships and Honorary Memberships, honors may be conferred only upon members of the Society.

Some proposers fail to inform themselves of the proper procedure for preparing an application for their candidates. They have sometimes asked for an Honor when the candidate was obviously not qualified. For example, the candidate's strong point may have been limited to an exhibition record.

Early members honored by this Society left their names and letters on the pictorial photographs in permanent collections, now in history. These remain as evidence. But evidence of their service to the Society and photography disappeared in the lapse of peoples' memories. Therefore, one might surmise from looking at the records of the past, that a prolific exhibition record was enough to rate an honor.

An exhibition record today has its own forms of acknowledgement, distinction, significance, and honor through the Star Exhibitor, Award of Merit Certificates and the lapel pins. In determining honors, exhibition records play a supporting role. They are seldom sufficient in themselves. The National Honors Committee looks upon the elements of service as important criteria when studying a potential candidate.

In other unfortunate cases, the proposer concludes an application with the statement—"I am not able to sub-

PSA HONORS—continued on page 37

About the Author



DeWitt Bishop, APSA, of Sacramento, Calif., retired from the PSA National Honors Committee last month after serving four years, the past two as Chairman. He joined PSA in 1943 and is a Cornerstone Member. As District Representative in California he is active in PSA organization activities. He was elected an Associate of the Society in 1953 in recognition of his skill as a pictorialist and his contributions as a photographic technologist.—ED.

★ STAR Exhibitors

The PSA Star Ratings have been established to provide recognition for advanced exhibitors of prints and slides. Thus a one-star exhibitor already has become a serious contender, while a four or five-star exhibitor must be a seasoned veteran of the salons. Each Division establishes its own criteria by which Star Ratings are awarded, requiring a given number of acceptances in PSA-recognized salons for each, with a minimum number of different pictures. The Ratings, of necessity, are compiled some six weeks before the JOURNAL reaches you. Here are the PSAers who have entered the star exhibitor echelon since last month's issue, or have moved up another step:

COLOR DIVISION (Slides)

Requirements: 1-star, 30 acceptances with 6 slides; 2-star, 80 acc. with 16 slides; 3-star, 160 acc. with 32 slides; 4-star, 320 acc. with 64 slides; 5-star, 640 acc. with 128 slides. Compiled by Ina Lank.

★ ★ ★ ★ ★

Martin J. Schmidt

★ ★ ★ ★

Harry Baltaxe, APSA

Raymond E. Schortmann

★ ★ ★

G. Irving Brooks Samuel Haberman

Don J. Henley Harry J. Hirsh

Floyd A. Irish Charles Richard Osborn

Rudolph Traub Harrison Wood

★ ★

Conrad J. Boilard James E. Burke

Kenneth J. Dunlap Kenneth Ernest

Eleanor Irish Burton M. Kitson

Sylvia Sikes

★

Mabel V. Clark Donald Covert

Eric M. Cross Lillian C. Howardsen

Frederick Krug J. W. Melton

Albert Sadler Glen Thrush

Marion Troup

STEREO DIVISION

Requirements: 1-star, 30 acceptances with 6 slides; 2-star, 60 acc. with 12 slides; 3-star, 120 acc. with 24 slides; 4-star, 240 acc. with 48 slides. Compiled by Helen Brethauer.

★ ★ ★

John T. Chord Helen W. Erskine

Leona Hargrove

★ ★

Lenore Bliss Hayes, APSA

Brenton H. Madison

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Walter Buethel John C. Stick, APSA

NOVEMBER 1960

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EASTERN ZONE

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Boston (Mass.) CC

One of the outstanding clubs in the country, Boston Camera Club opened its season with 12 meetings scheduled for the month of October and many more in November. On November 5 and 6 John Fish, FPSA, of Pittsford, N. Y. will present a special course in Monochrome Pictorial Photography. Specialized and general competitions, and a fall foliage workshop take up the remaining dates. George L. Lienau is president of the Boston CC.—*Edited from "The Reflector."*

Camera Club Plays Cupid

If you belong to the Belchertown, Mass. CC you can get out of paying dues for one year by marrying another member of the club. This year four members took advantage of the offer, so far.

FCCC Fotorama

The Fairfield County (Conn.) CC Council's Fotorama is the occasion for the annual presentation of awards for top slides and prints selected at the inter-club end-of-the-season contest. Milton I. Bruchac, president, has announced that this year's

event featured a program of ten-minute slide sequences rather than the usual "name" speaker. The idea was suggested by Ralph M. Carpenter of Stamford, whose work in this field is well known.

Selection of subject matter is left to the individual clubs and slides may be presented with voice or musical accompaniment, either live or taped. Clubs may prepare their entries from a single member's collection or from a combination of contributors.

Ruth Bennett at Bridgeport Opener

Bridgeport (Conn.) CC, the pioneer club in Southern Connecticut, opened the new season with a bang-up program on nature photography by Ruth S. Bennett, FPSA, of Stamford. The program was a demonstration lecture on how to take nature pictures of all kinds, a field in which Ruth is an expert. Her recorded lecture on the subject is available through the RLP of PSA. Henry Gessner is president of Bridgeport CC.—*From Bridgeport Sunday Post.*

Burkhardt Opens Inwood Season

The Inwood CC (New York City) has reopened its quarters after a complete renovating job which was accomplished by House Chairman August Langmus and a group of volunteer workers.

Featured at the opening meeting in September was Ludolf Burkhardt, presenting his new slide show *New York and*

its People. This show is put together from pictures taken mainly on Metropolitan CC Council Field trips around the city and arranged with commentary and musical background on stereophonic tape.—*From "The Squeegee."*

Al Schwartz Show in Boston

Alfred C. Schwartz, FPSA, of New York, Asst. Editor (Photo-Journalism Div.) of PSA Journal, will have a one-man show of prints at Boston Camera Club in December. He recently had a one-man exhibit at Mass. Institute of Technology.

As color slide director of Inwood CC, New York City, publicity director, salon and camera club judge, speaker in New York and Connecticut, PSA Journal feature writer, member of PSA Membership Committee, Vice-Chairman of PSA Chapters Committee, Chairman of Publicity Committee and Honors and Awards Committee of P-J Div. plus a few more organization occupations, and an active print and slide maker, too, Al manages to keep busy.

Active New PSA Club

The Eastchester CC of Bronxville, N. Y. has 45 active members, most of whom do a sizable amount of community service work—such as church activity photographs for the local press, illustrations for fund raising booklets and historic location photographs for the Westchester Date Book (sold to maintain Hammond House, a Revolutionary War landmark).

KODAK RETINA AUTOMATIC III CAMERA

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TRADE MARK

Janet Wilkins, club president, is busy appearing before other clubs with her six instructional and 12 travel color slide shows, or serving as competition judge. She is also program director of the Scarsdale Camera Workshop and Secretary of the National Visual Presentation Ass'n. A few years ago, Janet was able to combine her hobby with her training as economist and writer, when she became Producer of Audio-Visual Programs for NAM.—*Susan Angelon reporting.*

Some Make It Pay

Edwin W. Lewis, a Stamford (Conn.) CC member, is one of the few amateurs on record who has sold a photo for enough to pay for a car and a trip to Europe. The picture, *Harkness Tower at Night*, earned \$3,500 in several years. Ed has had 200 photos published, including a dramatic *Saturday Evening Post* photo of lightning, taken with a vest pocket Kodak. *Life* magazine published two sets of his.—*Joe Fabian reporting.*

Mexican Adventure

The 38 members of the Nutmegger CC of Hartford, Conn. who took the "Thru the Lens Tour" of Mexico this summer almost didn't get back. We quote from the Nutmegger News 'n Views: "The members of our tour would like to express again their gratitude to Miss Helen McClellan and John Fredericks, without whose quick thinking and action when our bus started

Have You Enrolled Your New Member?

rolling toward a cliff in Taxco, Big Trip 1960 might well have been over almost before it began! Their calm reaction in steering the bus down the winding hill and stopping it before any real damage was done deserves the greatest praise from us all."

Miami (Fla.) Photographic Society

If you are going south this winter, stop in at the office of Coral Gables Chamber of Commerce. The best prints of Miami PS competitions will be on display here each month.—*From the MPS "Cable Release."*

Permanent Slide Show

The color CC of Westchester (White Plains, N. Y.) is building up a permanent slide show which will be listed with PSA and will be available for loan to clubs and individuals. Ludwig Kramer, APSA, is in charge of the project. Charles E. Morris, Rye, N. Y. is president of the club.—*From the Chroma Leader.*

PSAers in Brief

Ann and Martin Grodman of Brooklyn, N. Y., are the sparkplugs of a most worthy project, a PAL (Police Athletic League) sponsored camera club for children. It should go a long way toward combating juvenile delinquency. . . Raymond G. Rosenhagen, APSA, gave a special color course of four sessions on "Photography from Three Feet to Three Inches" for members of the Kalamazoo CC. . . Henry

C. Miner, Jr., APSA, Old Greenwich, Conn. is repeating his course in color work by popular demand. His course is always a good source of new members for the Stamford CC. . . Gertrude and Henry (Dot & Dash) Wohltman of New York City, presented their show *Through the Mexican Centuries* at the Sept. 22 meeting of the Belchertown (Mass.) CC. . . We hear that John H. Vondell, FPSA, has retired from teaching at the University of Massachusetts. John has a busy schedule ahead of him as judge and lecturer. . . John F. Brooks of Malverne, N. Y. won \$100 and a pass for the 1961 season to the Old Westbury Gardens on Long Island for a series of seven shots taken in this photogenic garden. . . Alex Potamianos of Hartford, Conn. appeared Oct. 13 at Cambridge, Mass., where he spoke and demonstrated on "Better Color Slides With Simple Equipment," for the members of the F.77 Camera Club.

CENTRAL ZONE

Editor: Margaret Conneely, APSA
5750 North Meade Ave., Chicago 40, Ill.

New Indiana Club Council

The Hoosier Camera Club Council has elected its first officers. President is Warren G. Davis; vice-president, Charles Hatton; secretary, Alice F. Hawk; and treasurer, Alfred Lichtenauer.

Five Indianapolis camera clubs were

New—an automatic with the talents of a luxury 35

So automatic one finger takes the picture. **So talented** that when the unusual challenges, you're always ready.

So different from most automatics—for it has all the controls and the capability of an expert's 35. **And so distinguished**—for it's a Retina—one of the "great names" in 35mm photography.

You could spend a whole day shooting with this Kodak Retina Automatic III Camera and never once fuss with an *f/stop*. The electric eye sets the lens. You aim, shoot.

Your results? Picture-perfect for three reasons:

1. You—not the camera—select the shutter speed. Set it for a still-life at 1/30. At 1/500 for a cornering sports car. The electric eye adjusts the lens accordingly. *You get all the field depth the situation allows.*

2. You focus precisely through a coupled rangefinder. *You get a sharp shot every shot.*

3. When light gets too dim, the shutter release locks. The word "stop" shows in the viewfinder. Two polite but firm signals to switch to a slower shutter speed or flash. *No chance of exposure mistakes.*

Full control

And, you've got a full set of controls to master any picture situation.

You can meter your subject selectively. See at a glance your depth of field for any *f/stop*. Expose for high-light or shadow to suit your picture sense. Work with any popular flash-bulb or electronic flash. Frame precisely with a bright projected-frame finder.

The Kodak Retina Automatic III Camera gives you the versatility and precision controls you need to meet any picture challenge. To experiment,

to grow in skill as a photographer.

Get your hands on a Kodak Retina Automatic III Camera soon. The price, less than \$130. See your dealer for exact price and terms—usually less than \$15 down.

FEATURES AT A GLANCE

Fully automatic exposure control—at any selected shutter speed. Manual operation when desired.

Kodak Retina Xenar f/2.8, 45mm Lens—stops down to *f/22*. Color-corrected. Focuses inf. to 3.5 feet.

Combined Range and Viewfinder.

Compur shutter—1/30, 1/60, 1/125, 1/250, 1/500 and B.

Synchronized—at 1/30 for all popular bulbs. At 1/30 to 1/500 for electronic flash without time lag.

Viewfinder—projected frame type with parallax markings for 3.5 feet.

Single-stroke film advance—also cocks shutter, counts exposure. Release for intentional multiple exposures.

Price is subject to change without notice.

The more you know about photography... the more you will count on Kodak

EASTMAN KODAK COMPANY, Rochester 4, N.Y.

★ PICTURE IT NOW
—See it again and again

the starting members: Allison CC, Bell Telephone CC, Eli Lilly CC, and Riviera CC. Elwood (Ind.) CC and Anderson (Ind.) CC have joined as charter members. Other clubs in Indiana are invited to join the Council—the purpose of which is to serve as co-ordinating group for handling various interests of camera clubs, promote inter-club participation in photography, exchange ideas, organize workshops and training classes for print and slide criticism, provide judging service, hold field trips and annual get-togethers, and encourage greater understanding and good fellowship among member clubs.

Committees have been appointed to work on various projects, including the inter-club competition in color and b&w, a conference next spring, and an annual outing next summer.—*Alice F. Hawk, AR, Reporting*

Riders Head for N'Awlins

Jay and Marjorie Rider were overheard at PSA Convention in Houston planning to swing around to Lake Charles and on to N'Awlins. They had so many exciting picture plans that there is no telling when they'll return to report to their Oklahoma City CC friends.

Rev. Bielenberg Tours Midwest

Famous Nature-Color PSAs Rev. Herman Bielenberg FPSA (Warren, Pa.) will be on tour in Midwest area during October and November, with lectures sched-

uled for Lombard and Harvey, Illinois, South Bend, Indiana, then into Wisconsin and again returning to Illinois.

Since Rev. Bielenberg has long been an Associate member of Chicago Color Camera Club, members are looking forward particularly to his visit. CCCC Prexy Jim Frymire has the red carpet all ready to roll out in welcome for this CCCC favorite son from Pennsylvania.

CD Chairman Honored

Joe E. Kennedy, FPSA, was the recipient of an Honorary Membership in the Oklahoma Camera Club in recognition of his outstanding photographic efforts. There are, of course, numerous interesting items that never come to light concerning many of our PSA leaders but we have discovered that Joe recently presented to New York City's fabulous Metropolitan Camera Club Council membership his color-slide program *Photographing Pretty Girls*. This program includes make-up, costuming and other "angles" which enter into this pleasurable avocation.

St. Paul CC Reports to Members

One of the finest and most complete of its type is the St. Paul CC 1959-60 Annual Report and Club Directory. Congratulations to St. Paul club leaders responsible for such a masterpiece.

This club ranks as one of PSA's "advanced class." Its programming throughout the year included such sessions as a double

feature demonstration of developing Ektachrome film and seeing it on the screen the same evening.

Boulet Goes West

J. Harry Boulet, Jr., PSA Four-Star Color Exhibitor who has often served his fellow photographers as judge and lecturer in CZ, was invited to judge the Arizona State Fair International Exhibition of Photography at Phoenix October 22-24. Other judges were Blanche Adams, APSA of Phoenix and Boris Dobro, FPSA of Santa Barbara, California.

Owatonna CC Series Contest

In listing Owatonna (Minn.) CC club contest categories for the coming year, this club comes up with: "Series of five—A Story-telling Series. Each participant must present five slides in this story-telling series."

Australian-American Portfolio Friends Since 1947 Meet For First Time

Returning from a European trip, and driving across USA on their way home, Leo A. Lyons (PSA) of Port Kembla, Australia, his wife Molly, daughter Joy, and son Philip, were able to stop over for short visits with H. J. Johnson, FPSA (Chicago), Ray Miess, FPSA (Milwaukee), and Edith Royky, APSA and Helen Albertson (both of Sioux Falls, Iowa).

Edith, Leo and Ray have been friends

NEW KODAK 500 PROJECTOR MODEL B

New fast-action beauty

You go from slide box to screen in nothing flat with the new Kodak 500 Projector, Model B.

Key to this speed: the Kodak Readymatic Changer. Drop as many as 36 regular or super-slides into the hopper. Then push-pull and the show's on.

It's on big. Sharp, 4-inch f/3.5 lens fills a 40-inch screen from just ten feet away.

It's on bright. Full 500-watt brilliance gives your slides the sparkling, sunny quality you like to see.

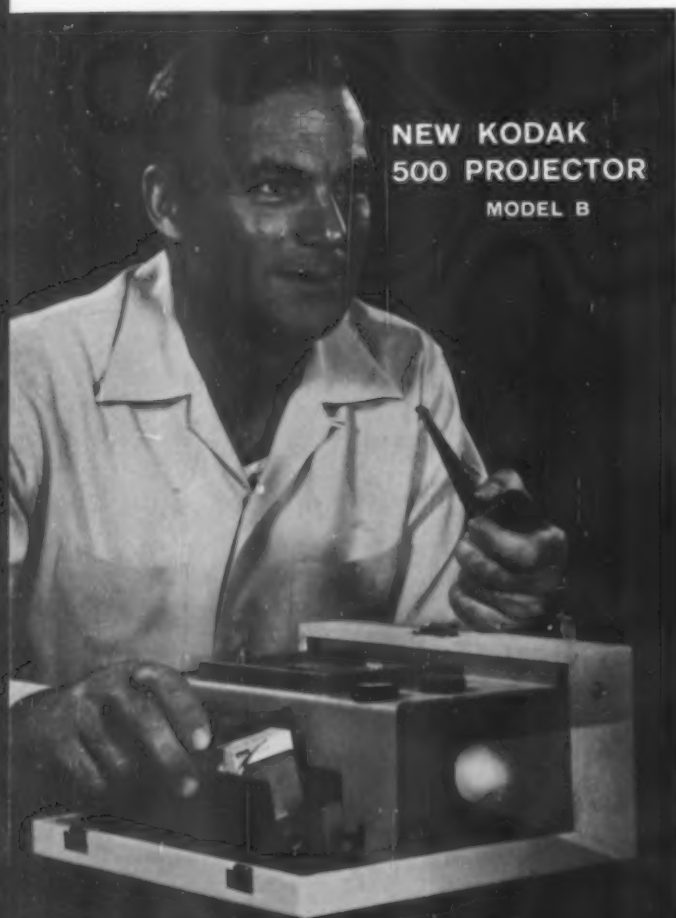
It's on smooth. Focusing and elevation knobs are top-side, at your finger tips. Slides glide easily in and out, with no screen glare. Quiet turbine-type blower draws cool air around slides, exhausts warm air away from you. You both stay cool.

All this comes in a rugged unit that's built to last . . . easy to carry . . . easy to store . . . smartly styled in two-tone green and white. Handsomest projector in its field!

See this new fast-action beauty—at your dealer's now. Kodak 500 Projector, Model B, with choice of three Changers—Kodak Readymatic, Universal, and Airequip—less than \$68, \$70, and \$75 respectively.

Prices are subject to change without notice.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.



and correspondents since the days of the organization of the first Australian-American International Portfolios in 1947, of which they were among Charter Members. This was their first opportunity for a personal meeting.

"Double Trouble" Travels Far

Thousands of people who visited the Eastman Kodak Exhibit at the Brussels World Fair had a heart-warming chuckle when they paused before one huge blow-up. "Double Trouble" it was called—a picture of two babies crying. It first "wowed" the judges at Fort Dearborn-Chicago CC, and then again at CACCA. Eastman "spies" saw the picture, bought the negative from Bill Wolff and featured it at Brussels.

Bill Wolff started his photographic career taking interesting pictures of babies and children. Now he shoots sis, dad and grandma—everyone who wants a masterful portrait—at his studio in Maywood, Ill. He is only a few points away from receiving the coveted professional title "Master Photographer." Bill is a member of Fort Dearborn-Chicago CC and an instructor in its Evening School of Photography.—*Elsie Rayfield reporting.*

Please . . . Jackson is in MISSISSIPPI!

Fritz Schleutter, owner of Standard Photo Company and a Charter Member of Jackson Photographic Society, recently attended the National Convention of Master

Have You Enrolled Your New Member?

Photo Dealers and Finishers at St. Louis where he was re-elected National Territorial V.P. of that organization. When the Convention Chr. announced Fritz' election he introduced him as being from Jackson, Michigan. Immediately, Fritz popped up as if catapulted from his seat and said: "Mississippi is still a state of the Union and I am from there! And, if you doubt it is, then let me remind you that the last two Miss Americas came from there, too."

Thus Fritz has forever endeared himself to all Jacksonians and Mississippians.—*John Mattingly, Editor of Jackson Photographic Society's "Double Exposure," reporting.*

Haasis Family Honored by Chattanooga CC

Upon the occasion of their leaving their favorite CC, Paul W. Haasis and his wife Laura were recently presented a plaque inscribed "For Many Services" by club president G. Ray Parks on behalf of members of the Frye CC of Chattanooga.

One of the three charter members still active in the Frye CC, Paul has also been a PSA member since 1948. He was instrumental in the organization and success of the club, having held each of its offices at least once. Paul and Laura are well-known in the Chattanooga area as outstanding amateur photographers.

Frye CC's loss is some lucky CC's gain in the St. Petersburg, Florida area. They

may be reached at 1564 Massachusetts Avenue, St. Petersburg. A visit or a call could be most rewarding for some on-the-ball club membership chairman.—*Alvin McBroom, reporting.*

WESTERN ZONE

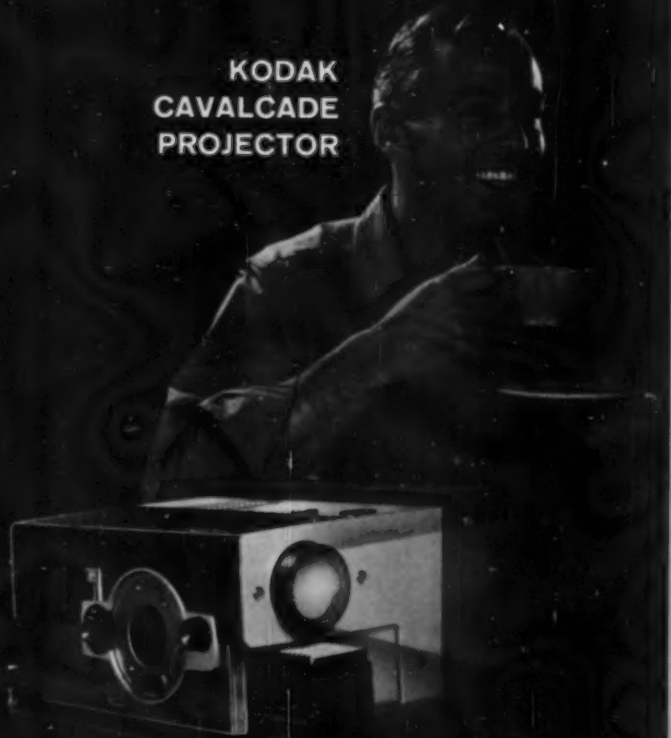
Editor: A. H. Hilton, APSA
Route 3, Box 787, Porterville, Calif.

PSA Roundup

Featured afternoon program at the PSA Roundup in Los Angeles was an eloquent presentation, *Death Valley the Year Around*, by photographer-lecturer Ralph Welles. Welles, the resident park naturalist in Death Valley National Monument, California, is both a photographer of note and a fascinating speaker. His program of color slides taken during seven years of residence in the Valley was spiced with an abundance of wit and humor.

Seven morning workshops made it a day of special interest to the more than six hundred PSAers and guests. Dr. Harold L. Thompson, APSA, delved into the fine points of exhibition print making. Ken Sloop, a newer but phenomenally successful exhibitor, expounded on composites and duplicates in 35 mm. He used two projectors and screens. Bernard Purvis, APSA, developed the theme, *Around the Yard in Eighty Slides*. Homer J. Lockwood brought

KODAK CAVALCADE PROJECTOR



This automatic calls you "Boss"

Your command gets instant response from the automatic Kodak Cavalcade Projector.

Say your Cavalcade Projector is on "automatic," clicking off slides at the pace you've selected. Suddenly you want to repeat a slide. Or skip ahead. Or hold a beauty on the screen. Reach for the forward-reverse wheel and it's done, instantly.

Want remote control? You've got it by push-button from the end of a 12-foot control cord. Change slides as fast or as slowly as you want.

Want to reorient a slide? Push down on the ejector lever. Up pops the slide. Lift it out—put it back the right way. Nothing else to do.

And there's no lag, no drag in your Kodak Cavalcade Projector shows. Split-second slide-change practically merges one slide with the next. The sharp f/2.8 lens gives you a superb picture that *stays in focus*.

Don't stop here. Put a Kodak Cavalcade Projector through its paces at your dealer's, and see for yourself. De luxe Model 510, less than \$140. Model 520 with f/3.5 lens, less than \$110.

See your dealer for exact retail prices.

*The more you know about photography
... the more you will count on Kodak*

★ PICTURE IT NOW—see it again and again

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TRADE MARK

an informative program, *Under-water Still Photography*. J. Lawrence Delaney presented *How to Communicate Photographically*. A stereo workshop on mounting was presented by George Pond. Stuart Ogg showed "Camera Magic," special effects with motion picture camera. The next Roundup will be January 29, 1961—Art Miller reporting.

Western News from France

Air mail brought us a newspaper from France with a story of a photo contest. Air Force Lt. Col. Jack C. Novak made a clean sweep of the 1960 Seine Area Command level photography competition held in Paris recently. Had it not been for contest rules which allowed each contestant only one prize in the black and white group and one prize in the color transparency group, Lt. Col. Novak would have scored a resounding one-man victory in the contest.

Northwest Activities

The photographic section of Kitsap County Stampede and Rodeo held in Bremerton, Washington in late August turned out to be a real PSA affair. It was superintended by Ethel Weist. At least two of the three judges were PSA members: Gladys Baker of Seattle and Jim Stanford of Olympia. Of the 212 color slides entered in competition, the Grand Award Trophy was received by Martha Edman of f/67 CC, while the Sweepstakes

Award in black-and-white prints went to Dr. C. W. Biedel of Bremerton CC. A good many of the prizes in various categories were captured by additional PSA members. The slide show was taped with background music by a committee including Eva and Hubbard Stotts and Erik Edman.—Winnie Van Sickle reporting.

Hawaii Calls

News has come to us by letter, telephone, Indian runner, airmail, tom-tom and smoke signals—and now it's by tape recording from Urban Allen of Honolulu, giving us complete news of their Council Convention. We can only give you a fraction of the interesting activities of our 50th state. The "Tape-Letter" with Urban's splendid voice was accompanied by beautiful melodies of the Islands.

The Hawaii Chapter, PSA, has voted to issue a formal invitation to a post-convention tour in Hawaii after the 1962 San Francisco PSA Convention.

It already has the enthusiastic support of Past President Mel M. Phegley, Hon. PSA, APSA, and Mrs. Phegley, who spent two weeks in Hawaii attending the annual convention of the Camera Club Council of Hawaii. The Phegleys presented four awards to Island photographers for photographic excellence and service during their visit.

Another out-of-state PSAer at the Council convention was Barbara Green, FPSA, who kicked off her National Lecture Tour with her talk *Click with Imagination*, then

followed it up with her revised *New Prints for Old*.

Delvina Lyonais of the Flathead Camera Club, Kalispell, Montana, also was an enthusiastic convention participant.

Joe F. Konno, APSA, was elected new president of the Council, which decided to hold its 1961 convention on the neighboring island of Molokai. Walter L. Davis, as Oahu vice president, is in line to head the Council in 1962.

As one of the major business items at its convention, the Council voted unanimously to reaffiliate with PSA and to cooperate with the PSA Chapter in hosting the 1962 post-convention tour, if it materializes.

CANADIANA

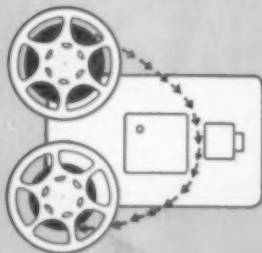
Editor: Rex Frost, FPSA
37 Bloor St. W., Toronto

The Camera Hobby in Canada

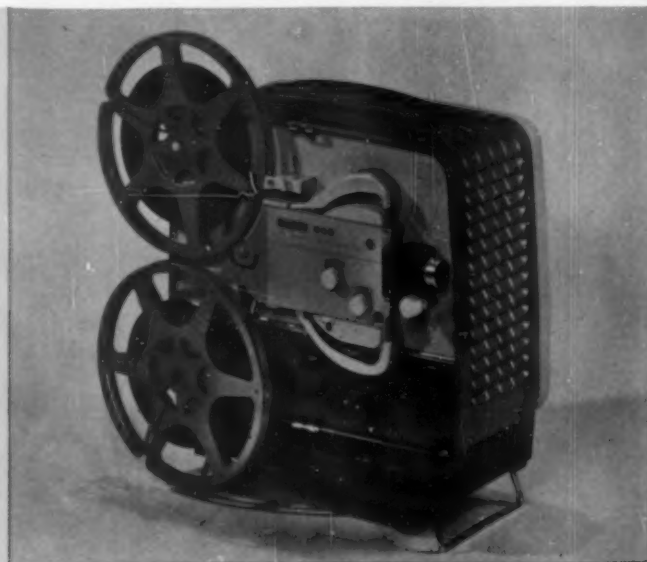
Most camera club officials are conscious of the increase in popularity of the hobby in Canada, but may not realize the extent to which it has mushroomed during the past ten years. Nowadays, retail sales of photo equipment are averaging about \$1 million weekly. Photofinishing alone adds another \$½ million. The business has more than quadrupled in a decade.

Increase in business during 1959 in specialized camera stores over 1958 was

NOW! 3 AUTOMATIC BROWNIE MOVIE PROJECTORS TO CHOOSE FROM



All three make you a guest at your own movie shows. You just feed in the film—no threading—sit back and watch. These 8mm Brownie Movie Projectors thread themselves right onto the take-up reel, start the show automatically. Which one is for you? Check the features here. Then see your Kodak dealer. As little as 10% down can close the deal.



New Automatic Brownie 500 Movie Projector (Model A5)—Screens the biggest, brightest picture in Brownie projector history—up to five feet wide. Has 400-foot reel capacity for half-hour showings. Forward and reverse projection, "stills," power rewind. Built-in case construction with storage space for reel, power cord. Less than \$95.

See your dealer for exact retail prices.

EASTMAN KODAK COMPANY,

\$3,317,000. Drug stores improved their turnover by \$1,429,000.

The trend for purchase of equipment and photofinishing is away from the drug store to the camera shop. In 1951, drug stores and camera stores each shared about 35% of the photo hobby business. Last year the drug store share had dropped to 24%, while camera stores had gained to 56%.

Last year roughly 250 million prints of all sizes were produced by photofinishers Canada wide, of which 100 million were made in Toronto, Ont. This, according to trade figures, considerably exceeds the number of color transparencies processed. Which is another way of saying that the snapshot *print* is still decidedly more popular than the snapshot *color slide*, among a large proportion of the picture shooting public.

What does this mean to Canada's camera clubs? Just that, if CC's are to expand their membership, and also provide a much needed service, they must direct a sizeable portion of their activities to that huge segment of photo hobbyists who, primarily, are little interested in graduating as exhibition photographers, but whose main aim in joining a club is to be shown how to produce record pictures of reasonably good technical quality, pictures that will enable them better to interpret in candid, snapshot form, family life and activities.

The most frequent single reason why people buy cameras is to build a record of their family growing up, and to preserve

the story of family activities, travel, sports, and similar personalized routines.

Looking through many listings of club projects for the 1960-61 season as shown in program schedules that have come my way, I find that few provide any encouragement of family pictures. I notice too, in 1960-61 program listings, Canadian CC's, almost without exception are heavy on slide travelogues. Most of these show countries outside North America.

Halifax, Nova Scotia

Last spring, the Color Guild of the Maritimes organized a club project in the form of a series on Halifax. They've been working and will continue to work this season on the story of Halifax, in which each member has been asked to submit 10 slides, from which will be selected a complete series showing the historical, architectural, industrial, recreational, sporting and scenic characteristics of the city, as well as its people. It will be accompanied by a taped commentary.

One responsibility of every CC should be to record its local scene at, say, 5-year periods. Several of Canada's oldest CC's have little or no photographic record of the growth of their localities, which seems a serious omission in programming.

On top of the news bulletin of the Maritimes Color Guild was penned in personal handwriting. . . "May I send a personal greeting to you at the beginning of our new season. F. J." (Fred Joyce, President). This friendly touch raises an official

publication to one with the individuality of a personal communication. Thank you, F. J.

Vancouver

On a personal note, the *Bulletin* of the Vancouver Photographic Society congratulates life member Dr. Joe Bricker on his beautiful picture used on a cover of Photo Northwest, publication of the Northwest Council of Camera Clubs.

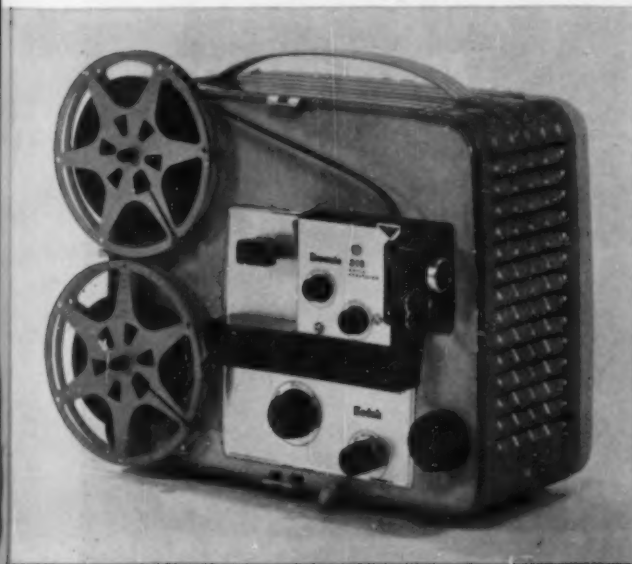
Chatham, Ont.

Chatham CC has an idea to overcome one of the problems of judging. This season, four judges will be named, the fourth as an alternate stand-in. If a print or slide being judged belongs to one of the judges, he or she will pass on scoring and the fourth judge's points will be counted. Analysis and judging of slides was the topic of a discussion at Chatham's Sept. meeting in an endeavor to discover some of the errors judges make. Members who complain about judging may be asked to act as judges at the next session! Bright idea!

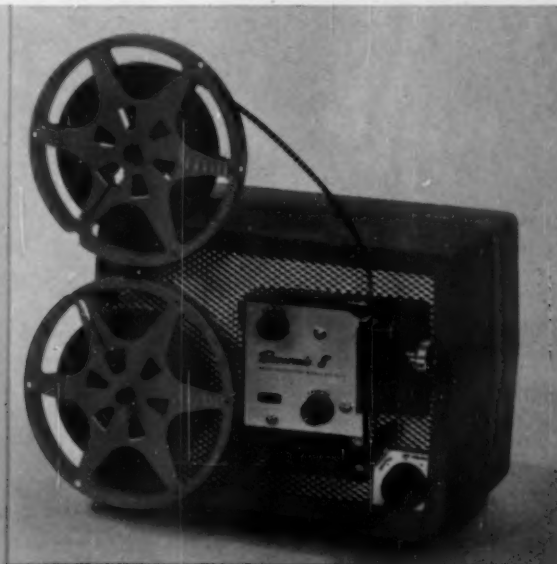
Metro Movie (Toronto)

At its first meeting of the season, Metro's members were invited to bring a summer-time film along. Metro Moviegram explained. "This is not a competition—just an exercise to see how each one of us made out."

This seems good psychology, particularly to encourage new or elementary mem-



New Automatic Brownie 310 Movie Projector (Model A4)—Shows your movies up to four feet wide, ample size for most living rooms. Controls for forward and reverse projection, "stilla," and fast power rewind. Accepts 200-foot reel for 15-minute showings. Self-cased, with storage space for take-up reel. Less than \$75.



New Automatic Brownie 8 Movie Projector (Model A15)—Priced below most non-automatic models, yet it shows a big, bright picture—up to four feet wide. Takes a 200-foot reel. Controls for forward projection, power rewind. Portable-radio size makes it easy to store, carry. Less than \$55. With case, less than \$60.

Prices are subject to change without notice.

The more you know about photography... the more you will count on Kodak

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TRADEMARK

bers to show their pictures without fear of comparison other than what is obvious on the screen.

Etobicoke CC

A philosophical attitude is taken by Pres. Henry Lutjens in the Club's *Viewfinder*. He writes, "No club can be successful in the long run without support of a large number of its members. A 'Let George do it' attitude must eventually lead to failure. As a matter of policy we wish, this season to avoid making many demands on a few people. Instead, we will make few demands on many."

This season Etobicoke CC will enter PSA's National Slide Competitions.

Leaside (Toronto) CC

Leaside has announced its third annual salon of color photography, with two divisions, pictorial and nature. For the first time, this exhibition has been officially recognized by PSA for inclusion in Who's Who listings for 1960. Five of the six judges, Mary Ferguson, Lew Trapp, Cliff Pugh, Adolf Vignale, of Toronto, and George Butt, Niagara Falls, are prominent PSAers. Closing date is Nov. 12. Entry forms can be obtained from K. E. Bryant, 25 Sutherland Dr. Toronto 17.

Montreal

In a change from former procedure, Montreal CC this season will feature nature in color and black and white, on a

separate night, thus to allow more time for discussion of nature subjects and methods of photographing them. The plan is described as experimental by Pres. H. R. Willmott.

Toronto

Clarence Ferguson, alert program director of Toronto CC, in addition to organizing the group's fall color expedition to Muskoka for Canada's October Thanksgiving week end, has announced arrangements for a club excursion to Ottawa, May 19th-22nd, 1961, to picture the capital's famed tulip festival, rated the finest display of spring flowers in the country.

Toronto's Royal Agricultural Winter Fair has announced two photo competitions with \$100 total prize money in two classes, miniature color slides, and black and white or color prints. Closing date is Nov. 7th. Full particulars and entry form can be obtained by writing the Secretary of the Fair, Coliseum Building, Exhibition Park, Toronto, Ont. Picture subjects must be agricultural.

Hamilton, Ont.

After serving five years as president of Hamilton Stereo Club, Wilf F. Harris has become Hon. Pres., and Director of Circuits. During his 5 years in office, membership increased ten times, and club activities extended coast to coast in Canada and the U. S. New Pres. is described in HSC's Bulletin, Circuit Master, as the affable, charm-

ing and indefatigable Ed. Greenlee. He would need to be. He assumes a great legacy of accomplishment.

Calgary

In the black-and-white international salon of Calgary's Stampede, Canadians did reasonably well. Ron Carr, Hart House CC, Toronto, and Wally Galloway, Edmonton, got three acceptances. Wally Wood, Montreal, Art Ryan, Ancaster (who recently earned an ARPS), Alice Watson, Ottawa CC, and your Canadiana Editor scored duos, the latter with a silver spoon award.

SOUTH OF THE BORDER

Editor: J. L. Zakany
Volcan 129, Lomas, Mexico, D.F.

Cuba

Abelardo Rodriguez, and his bride, on their wedding day, Sept. 1, arrived in Mexico City, being entertained during their 3 weeks' stay, by Ye Ed & Wife; visiting CFM on the closing of Mexico's 9th Intl. Salon. He has been on the Board of Directors of CFC for the past several years, and Vice-President in '58 and President in '59. A 3-Star Exhibitor in B&W, he has been chairman of Cuba's Intl. Salon three times, gaining the '59 the PSA Medal for efficient management of their slide section. (y su

Darkroom decision:

Kodak SINGLE WEIGHT
POLYCONTRAST
500 SHEETS
8 x 10 in.
(20.3 x 25.4 cm.)
F

Kodak
TRADE MARK

desponsada, el día de su boda, sept. 1º, llegaron a la Ciudad de México, sienda agasajados durante su estancia de 3 semanas, por este Editor y Sra.; visitando el CFM al clausurarse el 9º Salón Intl. de México. Durante varios años ha figurado en la Directiva del CFC, y en '58 como Vice-Presidente y Presidente en '59. Exhibidor 3 Estrellas en B. y N., ha dirigido 3 veces los Salones Intl. de Cuba, ganando en '59 la Medalla de la PSA por su manejo eficiente en transparencias.)

Uruguay

Eduardo Defey of Montevideo, has become the first South American awarded a 2-star rating by Stereo Division. (Es el ler Sud Americano 2 Estrellas de la Sección de Estereo de la PSA.)

Mexico

Federico Castañeda, well known member of Club Fotográfico de Guatemala, PSA, last August visited CFM, attending the judging of Mexico's 9th Intl., where their Ex-President J. L. Pérez Riera won a medal with his slide "Dream of Dante." (Conocido socio del Club Fotográfico de Guatemala, PSA, el pasado agosto visitó el CFM, al ser juzgado el 9º Salón Intl. de México, en donde su Ex-Presidente, J. L. Pérez Riera ganó medalla en color con "Sueño del Dante.")

Salon Internacional de Mexico. This exhibition opened August 24th at CFM's quarters with a speech by Miguel Alvarez Acosta,

Head of Intl. Cultural Promotions Dept. of the Ministry of Foreign Relations of México. (Fue inaugurado el 24 de agosto ppdo., con un discurso de Miguel Alvarez Acosta, Director de Promoción Intl. en Cultura de la Secretaría de Relaciones Exteriores de México.)

Georgia C. Rawson, of Chicago Stereo CC, Editor of their *Flash*, Ex-Chairman of Natl. Club Competitions and on the Committee of the Chicago Lighthouse Salon, accompanied by Lelia Kelly, Secr. for many years of CCC, last August visited Mexico and CFM, while on a Thru the Lens Tour. (Del Foto Club de Estereo de Chicago, Editora de su "Flash" y Ex-Directora de los Concursos Nacionales de Foto Clubes, y del Comité de la Exhibición Intl. del Chicago Lighthouse, acompañada de Lelia Kelly, 2 veces Secr. del citado Club, en agosto ppdo, visitaron México y el CFM, en un viaje "A Través del Lente.")

Club Financial Note

"Camera Club Finances" is the subject of a new and timely Camera Club Guide being issued this month by PSA. Eleventh in the popular series of PSA CC Guides, the pamphlet stresses the importance of financial stability in any club, regardless of its size or age. Much of the material was obtained from sur-

veys of U. S. and Canadian clubs which have been successful in developing sound fiscal policies.

Especially helpful are the discussions on major expenditures, raising and saving funds, preparation of budgets, and suggested budget breakdowns for different types of clubs in various localities.

The Guide was edited by Scott McCarty, Sulphur, La. An engineer by profession, McCarty is an experienced photographer and photographic writer, and has been president of the Lake Charles Camera Club and the West Calcasieu Camera Club. He is currently serving as vice president of the Gulf States Camera Club Council, whose bulletin he edited. He is a frequent contributor to the PSA Journal, and active in the Society's Pictorial Division.

Camera Club Guides on a variety of subjects are published periodically by PSA to assist club officers in organizing and administering their groups, and are distributed free of charge to PSA member clubs. Clubs which are not members of PSA may receive sample copies of the new Guide and PSA membership information, from Russel A. Kriete, APSA, 5413 Park St., Downers Grove, Ill.

Hard, soft, or right on the nose?

Any negative is OK—as long as you have one sheet, any sheet, of a Kodak Polycontrast paper.

If the negative is soft, you can print it normal, soft, or contrasty—free choice! If normal, same choice. If contrasty, same choice. Every sheet of Kodak Polycontrast, Polycontrast Rapid, or Kodak PolyLure Paper is all-grades-in-one. You need only one sheet to make a beautiful print from any negative.

One box does the work of four. A normal negative, printed without a filter, will give you beautiful normal contrast on Kodak "Poly" papers.

If your negative varies anywhere from the very hard to the ultra-soft, you get your choice of contrast grades 1, 2, 3, 4, by simply placing Kodak Polycontrast Filter 1, 2, 3, or 4 in your enlarger.

You save all the trouble of fumbling from one box of paper to another for the right contrast grade.

And with these Polycontrast Filters you can even take half steps (1½, 2½, 3½) up the contrast scale. Grades you can't even match in ordinary papers.

Print contrasts selectively. With deft dodging, you can use Kodak Polycontrast Filters to make enlargements on "Poly" papers with No. 1 contrast in the foreground, No. 4 contrast in the background. This lets you make beautiful enlargements from negatives that baffle ordinary papers.

Prints look better. Kodak Polycontrast papers have what our emulsion people call a "high d-max." A built-in ability to print richer, deeper blacks.



You see the shadow detail you're looking for. Plus tone after tone up the gray scale to brilliant white.

All this—and savings, too. Because you need only one kind, you can buy Kodak "Poly" papers in money-saving larger packages. No worries about odd paper grades going stale on the shelf.

Buying guide. Kodak Polycontrast Paper has speed and warm-black tone akin to Kodak Medalist Paper. Kodak Polycontrast Rapid is twice as fast, a bit cooler in tone. Helps you turn out enlargements in volume. Kodak PolyLure Paper resembles Kodak Ektalure Paper in speed and rich warm-brown tone. Perfect for portraits.

Take your choice and switch to Kodak "Poly" papers in time for your next printing session.

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Prescription for Wellbeing

By A. H. HILTON

Western Zone News Editor

EARLY IN SPRING there was a depressed feeling, a feeling that everything was wrong, the world was out of step, there was a constant lack of harmony in everything. "Feelin' mighty low" describes it.

It was suggested that a doctor should be consulted, that there was something wrong inside, that medical attention was necessary or our case could develop into something very serious.

Believing this might be right, our old PSAer friend and shootin' pardner, Dr. Newton Miller, M.D., was visited for a complete physical check-up. Results were negative as far as the body was concerned, but the wise and understanding old PSAer knew that there was another, far more important function of our being that needed immediate attention—the inward soul.

Dr. Newton's remarks were—"Al, I am going to write the same prescription for myself as I am for you, and let's take off in the morning for a week's visit with nature, where we can shoot pictures of the wildflowers, the Joshua blooms, the ocotillo, the blossoms of the Palo Verdes, the horned toads, desert lizards, the dunes and the hills where we can hear "The Song of the Desert."

Just one day later we were in a different world. Slowly the warmth of the sun rose over the earth and the night disappeared. A new day was before us and we listened to the voice of a living desert. It is difficult to describe this love of nature which leads the growth as it asserts itself about you everywhere.

In such a world everything works toward a fulfillment, each seed a new growth. Each little plant has its place, each tiny dew drop its mission, and man has a high place in such a world for he is the ultimate growth of all living expressions.

All our philosophies, all our scientific discoveries, all the words of the poets, all the harmony of our musicians, cannot compete with nature's harmony in all its splendor. They cannot compare to the living quality of the song of the bird, the grandeur and strength of the mighty trees, for these are the essences of life's principles. Of such is man's heritage, and the paradise which replenishes the photographer's soul.

We rebuild our minds and bodies by knowing we have listened to the voice of a living world. The dawning of the new day is the joy of those who understand nature's principle in its many expressions, an understanding that cannot be shaken nor uprooted by the many problems man creates for himself. In our living desert man is unable to say from whence comes the fragrance of the blossom, or where the beat of the heart originates. Here a living truth brings forth a living result. Here our heritage is purely inscribed for all who listen to hear, and all who look to see.

It is strange that so many people drive swiftly past these wonders of nature and fail to see this beauty. It is with the understanding of this beauty that life becomes richer. Knowing and understanding the great out-of-doors is a tremendous tonic in itself. Art grows

NEWTON MILLER, PH. D., M. D.

U. S. REGISTRY NO. 5999

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NAME *Al Hilton*

RALPH N. MILLER, M. S., M. D.

U. S. REGISTRY NO. 1988

321 W. MAIN STREET, SECURITY-FIRST NATIONAL BANK BLDG., POSTERVILLE, CALIFORNIA

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DATE *April 1, 1960*

ADDRESS *Route 3, Box 787, Posterville, Cal.*

R *10 rolls daylight Kodachrome films, each 36 exposures*
Direction—Take 2 exposures every hour from sunrise to sunset

Newton Miller M. D.

out of nature's soil and enriches life as we attempt to express these wonders on film.

It comes from within, stimulated by environment and the influence of our companions. Those who observe the wonders of nature and the habits of life are happier human beings than those who have drifted into a self-centered life leading others on a false trail. The desert has a message all its own. A little slope covered with flowers, over which butterflies play and where bees gather pollen, is itself a scene that becomes dearer and dearer as man grows older. Its power becomes so great that it draws him back again and again to drink of the beauty of the scene and to fond memories of days gone by.

The hills and the mountains in the background have romance. They belong to the daring. A storm-beaten juniper at the edge of the cliff calls for adventure. The old tree touched by storms and fires of years before also has a story for the adventurous photographer. It tells of the Indians of years past and the old pioneer in search of a new home, or perhaps the cradle song of the Indian squaw. The old juniper speaks of the past, and speaks of tomorrow because his offspring will carry his memory into the distant future.

In his old age he still sings the song of the desert, jubilant and beautiful, silhouetted against the blue sky of the prairie, casting a radiant light on the beauty about him. To understand and appreciate the message of the old juniper means more for a good life than all the wisdom of man.

Thus speaks the soul of our desert land. Nothing can take its place. It was given to us to enjoy. It is the symbol of freedom and friendliness. It speaks of a hope that gives joy and peace of mind, visible only to those who seek and are attuned with nature's creations. Here the mind is free to follow its own inspiration. It is a force that stimulates our thoughts and feeds our imagination to receive all that earthly life can give.

To feel the soul of the desert express its quiet and peaceful beauty in a more inspiring way, one must stand on a rising hill or dune and look over the vast terrain at sunset with the purple horizon as a background. Peace is over it all. The picture is illuminated by the last rays of the setting sun and it seems that man and nature are rejoined together at the end of a perfect day.

On the morrow, as we directed our car toward home, all of our imagined aches and pains had vanished. We had become attuned to the wonders of nature. The prescription of a trip with our camera and a true friend, combined with our love for the out-of-doors, had done its work.

associated press

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Recorded Lectures

Editor: Charles L. Martin

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T.L.C. Explained

Recently I had the opportunity to explain to a friend the "T.L.C." (tender, loving care) that had gone into our two newest lectures, No. 31 by Thomas Limborg, FPSA, and No. 32 by Lenore Bliss Hayes, APSA. He asked me why I didn't let more folks in PSA know what actually was involved in the making of each new RLP Lecture. It seemed like a very good idea to me, so I am dedicating this column to a total of fifty-five members of PSA who proudly call themselves RLPers.

Most RLPers work with very little recognition for the many hours they devote to this part of PSA work—and this is the way they want it. It would take the whole amount of space allotted to me just to list their names. Instead of doing that I shall tell you what these RLPers do for PSA by briefly outlining the steps that were necessary to bring either Tom's or Lenore's pictures and voice to your club's meeting place.

The talk, once the lecturer had whipped it into shape, of course, was recorded by an RLP. The tape had to be edited and analyzed as were the pictures. Once we felt this was ready for your club we presented it to a PSA Board of Review for approval. This board is completely disassociated from the RLP Committee. Once the lecture had been approved, more RLPers came into the act.

Special title and sub-title slides were made. Prints were copied for 35-mm. projection. Ten duplicate tapes were made from each original. Fifteen dupes were made of each of the 74 slides in Tom's lecture (total number—1,110 slides). This alone involved many hours of work for eleven RLPers.

Fourteen more RLPers took over and mounted, masked, and bound in glass these 1,110 slides. Once the slides were bound they were assembled into ten complete sets (the extras are kept as replacements for damaged or lost slides).

The publicity involved so that you might know of these two new lectures involved the work of five more RLPers. Copy was prepared for Journal, Divi-

sional Bulletins, and non-PSA outlets.

Our lecture now passed into the hands of 22 more RLPers who handle distribution to your clubs. The United States is divided into eight RLP Distribution Areas requiring the work of 17 RLPers. Each of these areas has a complete set of each of the 32 current RLP Lectures available to it. Five more RLPers handle the distribution of lectures for our friends in PSA Clubs in the International Area. Two complete sets are provided for this Area's use to compensate for the extra time involved in mailing and going through Customs.

Why do the RLPers do all of this for you and your club? Each is deeply devoted to the principle of our Committee—"To bring better programming at moderate cost to the camera clubs affiliated with PSA through the use of projected slides which are accompanied by a tape recorded talk." The RLPers are doing the same thing as are many, many other active PSA members. It is the devotion of folks like these which makes PSA the magnificent Society it is.

Club Bulletin Contest Winners

There were 120 entries in the 1960 PSA Club Bulletin Contest, including publications from Canada, New Zealand, England, Cuba, Mexico and Africa as well as many of the United States. Members of the judging panel were Fred Fix, Jr., FPSA of Chicago, former Camera Club Committee Chairman; Jack Horner, APSA of Boise, Idaho, former editor of Chicago Color Camera Club's *Projector*; and Mrs. Gertrude Wohltman, former editor of New York Color Slide Club's *Rainbow*.

Awards were won by: Charter Oak Color Slide Association, Christchurch Photographic Society, Inc., Cleveland Photographic Society, Color Camera Club of Westchester, Johannesburg Photo and Cine Society, Kodak Camera Club, Metropolitan Life Camera Club, Metropolitan Stereo Club, The Stockton-on-Tees Photocolor Society and The Toronto Camera Club.

The Honorable Mentions were given to: Berkeley Camera Club, Boston Camera Club, Chicago Stereo Camera Club, Equitable Life Camera Club, Club Fotografico de Cuba, Hawthorne Camera Club, Montreal Camera Club, Santa Clara Camera Club, Silhouette Camera Club, Stamford Camera Club, Sunset Camera Club, Toronto Guild for Colour Photography, Tulsa Camera Club and West Essex Camera Club.

The following received recognition for excellence in editorial content: Berkeley Camera Club, Boston Camera Club, Charter Oak Color Slide Association, Christchurch Photographic Society, Inc., Cleveland Photographic Society, Color Camera Club of Westchester, Hawthorne Camera Club, Johannesburg Photo and Cine Society, Kodak Camera Club, Metropolitan

(Continued on page 51)

Life of Our Nation

The South African people and their land, both rich in contrasts, are presented in this exhibition.

It was assembled by Dr. A. D. Bensusan, FPSA.

PHOTOGRAPHY is a medium of communication that can bridge wide gaps in human understanding. This is the aim with which it is employed in *Life of Our Nation—Ons Volk, Ons Land*, a 325-print exhibit gathered together by Dr. A. D. Bensusan, FPSA, as a part of South Africa's 1960 Jubilee Year celebration. The show has had wide display in South Africa, where it has given residents a broader view of the country's widely divergent cultures and geographic features. Plans are under way to make it available to tell South Africa's story in other countries.

Dr. Bensusan is best known in the United States as



Dr. Bensusan, chairman of the South African exhibit. Portrait by Norman Partington.

an international exhibitor and for his PSA-sponsored national lecture tour and convention appearance in 1954. Nearly a quarter of a million pictures were considered. A selection from the show is presented here and on the four following pages.—Ed.

ALL PULL TOGETHER (*exhibition theme picture*) by C. Rath, Cape Town



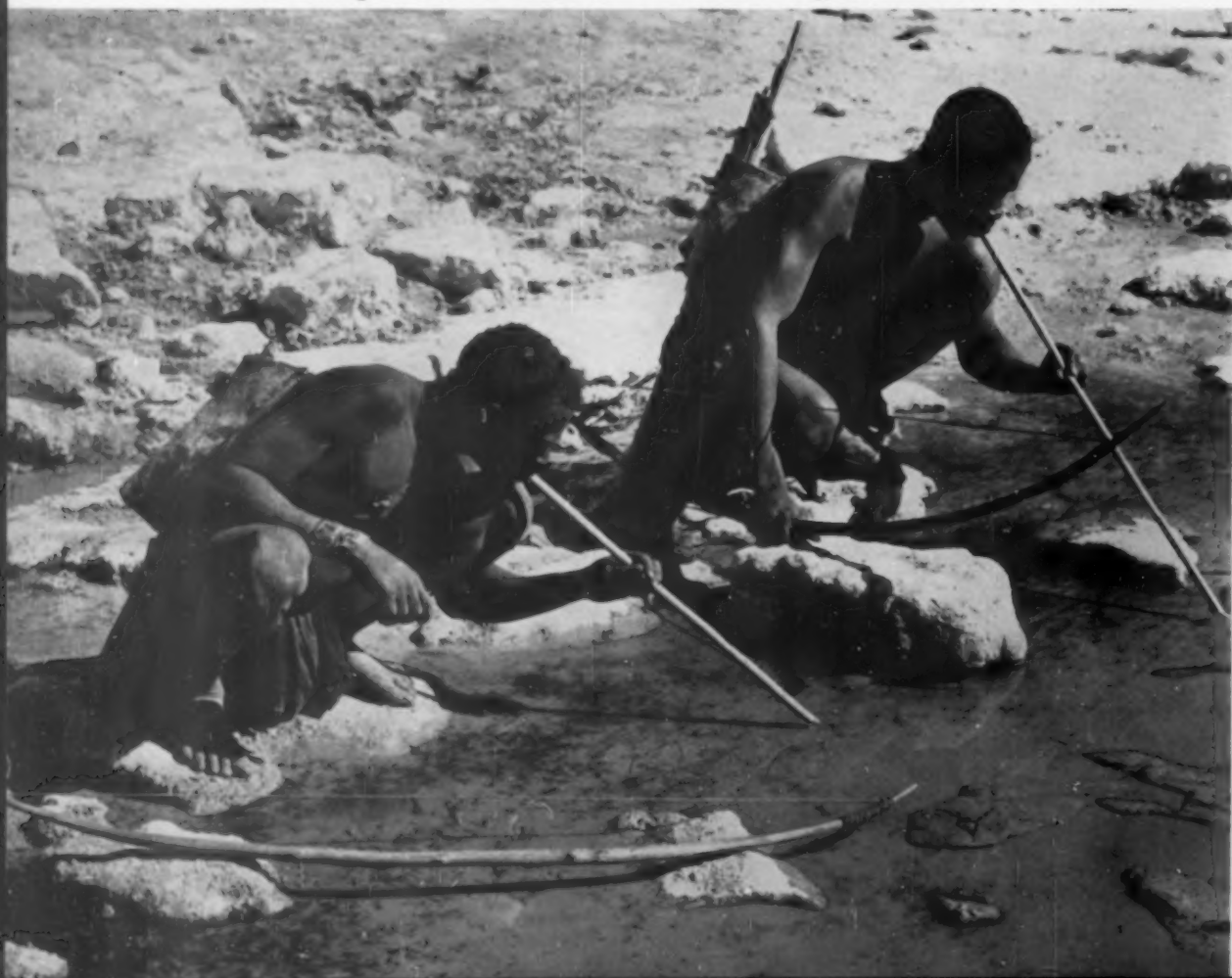


PIETER DE WAAL by Sara Buyskes, Johannesburg



BANTU CEREMONY by Benn Lindeque, Johannesburg

BUSHMAN QUENCH THEIR THIRST from The Friend Library, Bloemfontein





HULA HITCH by A. J. Bowland, Durban

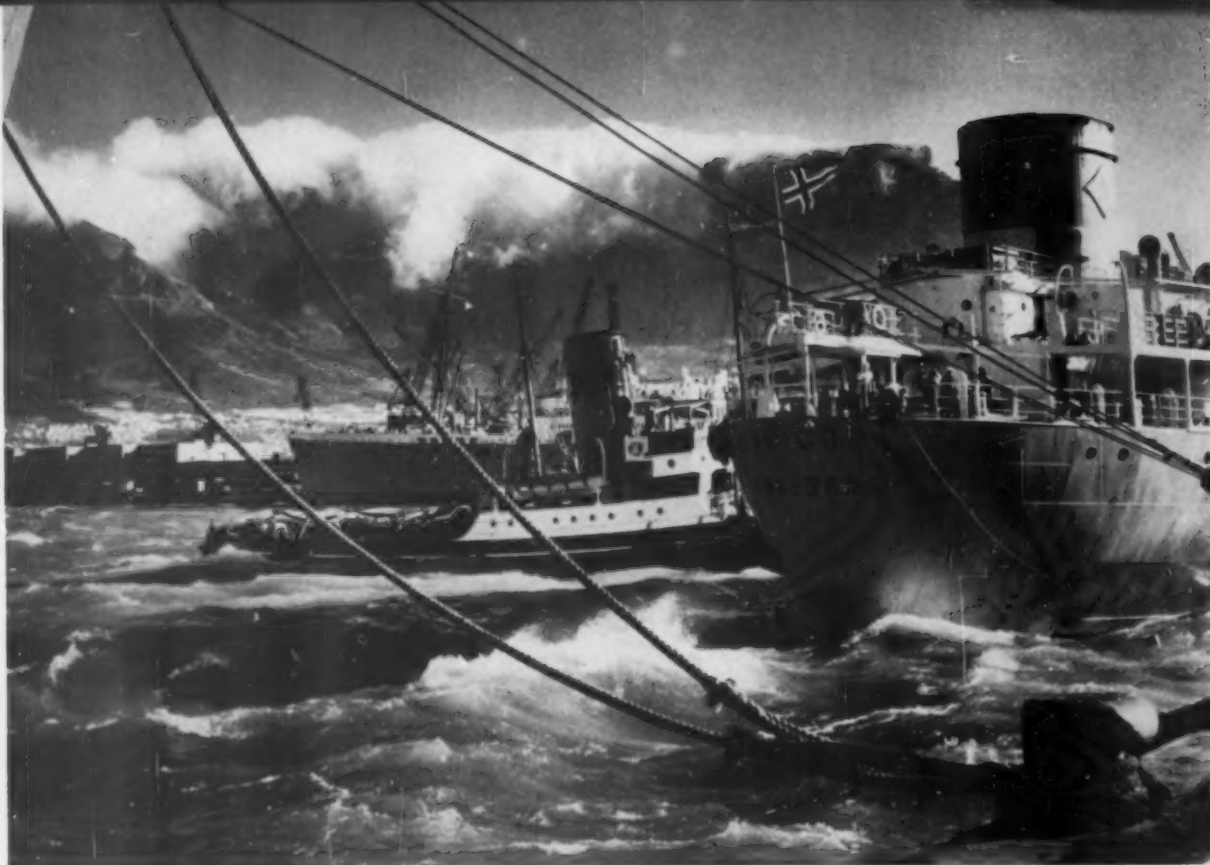
Ons Volk ...



TAXI by John Lee, Johannesburg

THE HAPPY COP (*lip-stick emplaced by student rag-day queen*) by Pat Smith, Johannesburg





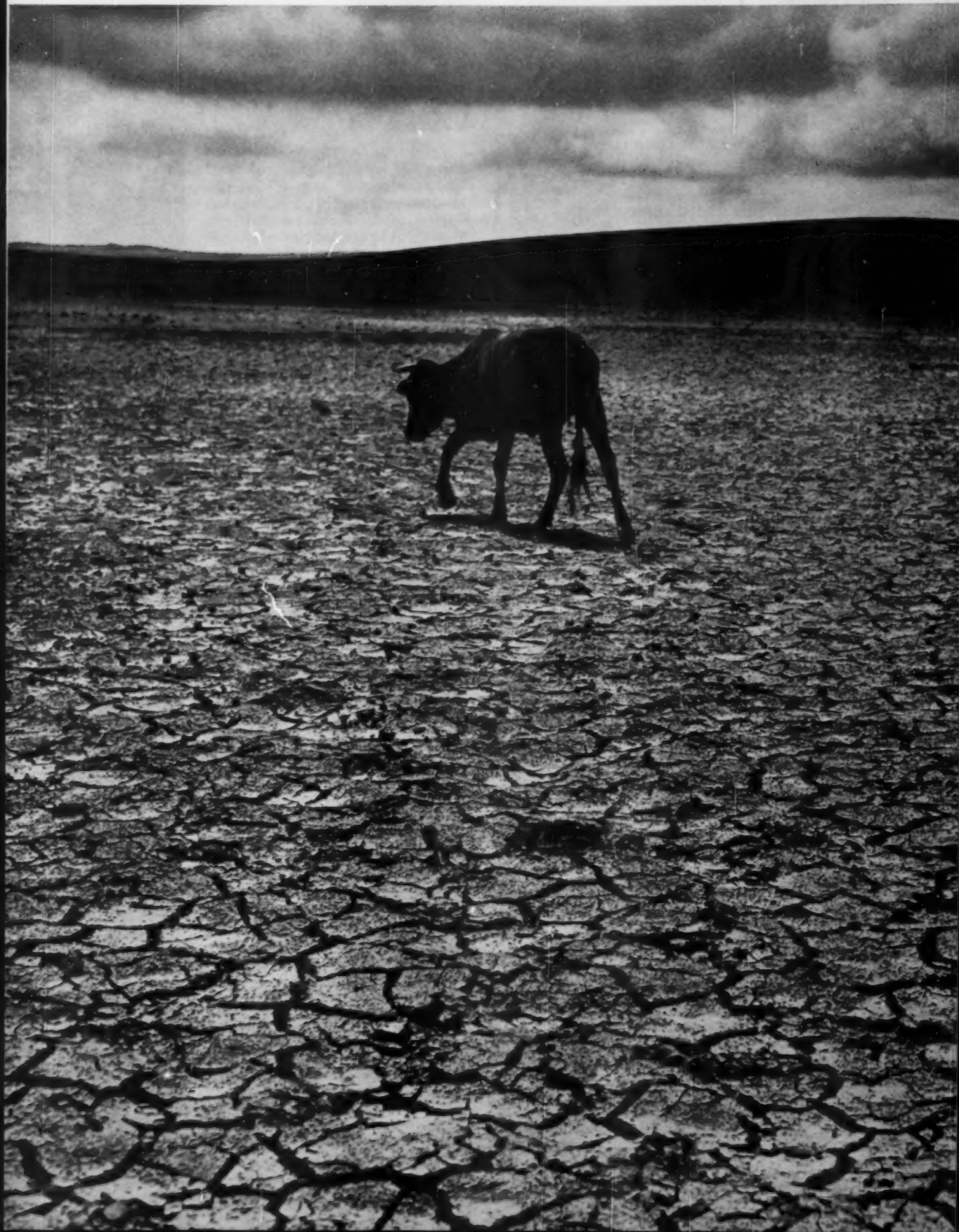
SOUTH-EASTER by J. H. Nichols, Cape Town

... Ons Land

HATLAND (*Johannesburg residential area*) by J. E. Gordon Maddox, Johannesburg



THE PARCHED EARTH by A. J. Bowland, Durban



We Salute . . .

The 1960 PSA Honors Recipients

Friends in PSA, across the country and around the world, recognize these individuals for their special talents and many contributions to the Society and to Photography

Honorary Fellowship

Jose Maria Ortiz Echague

For his many years of recognized, excellent ability as a master of artful photographic control processes that immortalized the aesthetic beauty of Spain, and for his lasting contributions to photography as an art.

Honorary Memberships



Maurice H. Louis

For his enthusiastic, tireless services to promote photography and the prestige of the Society, for his successful organization and administration of the National Lecture Program, and for his effective support of camera club activities through the "Camera Club Guides."

Margaret A. Phegley

For her encouraging enthusiasm and kindly services, far beyond any call of duty, on behalf of photographers and the Society, and for her countless other gracious deeds that have endeared her in the hearts of members of the Society.



Fellowships



Elmore C. Adams

For his many years of service to amateur photography through lecturing, judging, and exhibiting, his untiring promotion of camera club activities, and his services to the Society.

Walter J. Bone, Jr.

For his untiring and unselfish promotion of photography on a local and a national scale, and for his services to the Society.



George W. Cushman

For his outstanding contributions for the advancement of motion picture photography as an author and lecturer, and for his unselfish services given to the Society and to amateur photographers everywhere.



Conrad R. Emanuelson

For his generous devotion of time, knowledge, and energy to aid fellow photographers as a popular commentator and motivating lecturer, and for his skill as an international exhibitor.

Charles W. Getzendaner

For his outstanding photographic leadership and organizational services in Oregon, his skill as a photographic technologist and exhibitor, and for his many services to the Society.



Dr. B. J. Kaston

For his generous and continued services to photographers and the Society, and for his high personal proficiency in nature photography.

Leslie J. Mahoney

For his ardent and generous support in promoting photography in Arizona, for his services to the Society, and for his skill in motion picture and still photography.



George Merz

For his enthusiastic and generous efforts to promote motion picture photography on a local and national scale, for sharing the benefits of his skill as a motion picture photographer, and for his services to the Society.

Melvin M. Phegley

For his many outstanding services to the Society and its members through his constant and consistent interest to advance photography, and for creation of the "PSA Roundup" that has stimulated and developed many of our members.



Associateships

H. S. Barsam

For his skill in creative techniques in color photography, and his unselfish services as a judge and lecturer.



Paul S. Gilleland

For his untiring photographic services for the benefit of others and his skill as a judge and pictorialist.



Ruth I. Bauer

For her sustained accomplishments and devotion to assist and to promote stereo photography in the United States and abroad.

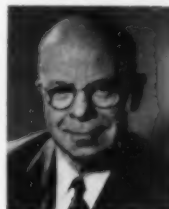
Charles B. Harris

For his skill in nature photography and for substantial service in the promotion and encouragement of nature photography, and in the operation of photographic activities.



Claude J. Brooks

For his efficiency in organizational work for the Society, his support of camera club activities, and for his constructive judging and skill as a pictorialist.



Lenore Bliss Hayes

For her excellent ability and originality in color and nature photography, for organizational work with clubs, and for service to the Society through management of slide circuits over a period of years.



Ludolf Burkhardt

For his extensive judging and lecturing for the benefit of photographers, and his excellent exhibition record.

Alfred W. Hecht

For promotion of amateur photography as an exhibitor, judge and lecturer, and for service and devotion to the activities of the Pictorial Division.

John K. Chorpenning

For his many activities to stimulate and foster exhibition photography, camera clubs, and the Society in Ohio.



John Paul Jensen

For his mastery of creative design, composition and color harmony in pictures; and his services to photography in leadership, judging, lecturing and writing.



Alva L. Dorn

For his proficiency as a photojournalist, for his services on behalf of the Society and for his instruction and encouragement to teen-age workers.

Frances Kuhlman

For her continued, unselfish services shared with others to advance their photographic abilities, and for her skill as a pictorialist.



Ho Fan

For aiding photography through his many published papers, articles and essays and for his outstanding continued skill as a pictorialist.



Irving A. J. Lawres

For his effective leadership in many phases of the work of the Society, and for his recognized ability as a color slide analyst, writer and lecturer.



Katherine M. Feagans

For her excellent record as a pictorial, color and nature photographer and for her service to the Society as a leader, teacher and writer.

Dr. William Mallas

For his many unselfish services for others on behalf of photography and the Society, and his skill as a pictorialist.



Thomas W. Martin

For his unselfish devotion to photography for the benefit of his fellow-men, his group leadership on behalf of amateur photography, the effectiveness of his nature programs, and his skill as a pictorialist.



Nelson L. Murphy

For his untiring efforts on behalf of the Recorded Lecture Program, his sharing of his photographic knowledge with others, and his skill as a pictorialist.



Frank S. Pallo

For the extended sharing of his knowledge and experience of the art and science of photography with photographers everywhere through demonstrations, instructions, literature and lectures.



John H. Rauch

For his valuable contributions in judging, teaching, and organizational services in Florida, and for his proven skill as a photographic exhibitor.



Colonel James W. Ross

For the unlimited interest and untiring, outstanding services in organizational work for the Society and San Francisco area camera clubs, for his leadership in that area, and for his skill as a photographer.



Vincent L. Stibler

For his untiring efforts that demonstrate the camera can be used for pleasure and for communication, and for his skill as a photojournalist and exhibitor.



Morton P. Strauss

For his many services rendered to photographers, to camera clubs, to the Society, and for his excellent exhibition record in nature photography.

Tan Seng-Huat

For his exemplary skill in nature photography, for lecturing and for encouragement to young people in Malaya.

O. L. (Brig) Tapp

For his willing and productive organizational service in behalf of motion picture photography in the West, and for his exceptional skill in many techniques of motion picture photography.



Lawrence A. Thomas

For his untiring and enthusiastic services to further the progress and success of organized photography in New Zealand.



Alvin B. Unruh

For his many unselfish services in the promotion of photography in the Kansas area, and for his skill as a pictorialist.



Richard R. Valentine

For his services as a judge and leader in camera club activities, and his progressive success as an exhibiting pictorialist.



Norman E. Weber

For his many unselfish services for fellow photographers, camera clubs, and councils, and for his skill as an exhibitor.



Claire Webster

For her unselfish contributions of time and energy for the benefit of amateur photography, and her untiring efforts to further the principles of the Society.



Elsie B. Westmark

For her exceptional service in furthering photography in the Minneapolis area, and for her accomplishments as an exhibitor in color and nature photography.



Tracy C. Wetherby

For his generous and continued organizational efforts for the advancement and promotion of photography in Western Pennsylvania.

PSA Service Awards

Charles H. Green, APSA

For unselfish and untiring service to the Society and to the Veterans Administration Hospitals in assembling slide sets for entertainment of disabled veterans.

Mrs. Anne M. Hatcher

For outstanding contributions in the improvement of international understanding by her work with and assistance to foreign camera clubs.

Ralph L. Mahon, APSA

For long and faithful service as National Exhibition Chairman.

Ray Miess, FPSA

For his exceptional service to the Society and to the advancement of international good will by his continuing personal assistance to photographers all over the world, over and above the call of duty as Chairman of the International Affairs Committee.

PSA Commendation Certificate

Lela M. Green (Mrs. Charles H.)

For unselfish and untiring service to the Society and to the Veterans Administration Hospitals in assembling slide sets for entertainment of disabled veterans.

Progress Medal Award

Dr. Edwin H. Land, FPSA

For his fertile imagination as a pioneer in the solving of nature's mysteries in so many scientific fields; for his unique ability to convert the results of basic theoretical research into products immediately beneficial to all mankind through his perseverance and vision as an inventor; for his brilliant accomplishments in the development of manufacturing techniques; and for his continuing genius in the creation and management of an important and successful segment of American industry.

In 1947, Dr. Land introduced the one-minute camera which bears his name. Fifteen years earlier he an-



nounced the invention of light-polarizing material in sheet form, which since has had popular applications in sun glasses, filters, three-dimensional projection, non-dazzling headlights and military instruments. Both are among the products of Polaroid Corporation, of which Dr. Land is president.

Stuyvesant Peabody Memorial Award

Sewell P. Wright, FPSA

Awarded annually by the Society to the person who has contributed most to pictorial photography. Contributed by Patrick H. Peabody, San Jose, Calif.

Divisional Awards

Color Division

Clerk Maxwell Award for the best color print in the 1960 PSA Exhibition—to Carl Mansfield, FPSA, of Steubenville, Ohio.

Myrtle R. Walgreen Award for the most outstanding slide entered in the 1960 PSA Exhibition—to Brooks R. Johnson of Springfield, Mass.

Nicholas Haz Award for the color slide demonstrating best composition in the 1960 PSA Exhibition—to Henry O. Forrest, West Englewood, N. J.

Thru-the-Lens Tours Award contributed by Eric Ergenbright for the best travel slide set submitted in the Color Division sequence contest—to Myrtle J. Wilson, Pittsburgh, Pa.

Wightman Award contributed by Dr. E. P. Wightman, Hon. PSA, FPSA, for the best story-telling set submitted in the Color Division sequence contest—to Dr. C. E. Barrett, Salt Lake City, Utah.

Gold Medals from the 1960 PSA Exhibition—to Dr. D. U. Strang of Dunedin, New Zealand, and to Joe Fabian, Little Neck, N. Y.

Motion Picture Division

The Ten Best and other award-winning motion pictures are listed in the Ciné Section which begins on page 39.

Nature Division

Eugenia Buxton Print Award for proficiency in exhibiting nature prints—to Dr. Grant W. Haist, APSA, Rochester, N. Y.

Medbery Award contributed by Lorena Medbery, FPSA, for proficiency in exhibiting nature slides—to Sam G. Blakesley, FPSA, of Merced, Calif., for the second year in succession.

Sam Vogan Award, established in memory of Sam Vogan by his wife, Ida,

for the greatest progress during the year in nature slide photography—to Donald E. Williams of Portersville, Calif.

Photo-Journalism Division

Nikon Award, presented to the person who has done most "to promote international understanding through photography"—to Margaret Bourke-White of Life magazine.

Affectionately known as "Maggie" among her colleagues, Miss Bourke-White has been on the staff of Life since its first issue and has scored a great many "firsts" while covering the world on her assignments. Accustomed for years to covering the news, recently she has been making it. Her courageous fight against the crippling effects of Parkinson's disease has been described in newspapers, magazines, and in a television feature in which her role was portrayed by Theresa Wright.

Pictorial Division

Dalal Award, contributed by U. S. Dalal, APSA, of Bombay, for the best print in the 1960 PSA Exhibition—to Fou Li Tchan, ARPS, Hong Kong.

Firth Landscape Award competition—first place plaque to Mrs. Margery S. Barrett, Adams, Mass.; medals to E. I. Padua of Los Angeles, Mrs. Earla E. Bisson of Skowhegan, Me., Charles E. Noe of Chuquicamata, Chile, Elmer Steiner of Burbank, Calif., and Ben H. Wilson of Dallas, Tex.

Stereo Division

Emde Stereo Award, contributed by J. L. Simpson of Emde Products, Inc., for the six best stereo sequences—1st, G. W. Becker, Blue Island, Ill.; 2nd, Mark Sigismund, Philadelphia, Pa.; 3rd, John T. Chord, La Jolla, Calif.; honorable mention to Adelaide and Phyllis Galician, of New York, Brenton H. Madison of Westminster, Colo., and Julius Wolf, APSA, of Chicago.

Realist Achievement Award (formerly known as the David White Award) to the person who in the judgment of the committee has made the greatest contribution to stereo photography—to Dr. Harold Lutes, APSA, of Pasadena, Calif.

Realist Slide-of-the-Year Award for the outstanding slide in the 1960 PSA Exhibition—to Mattie C. Sanford, APSA, of Salt Lake City, Utah.

Paul J. Wolfe Memorial Award for the best portrait or figure study in stereo—to Sidney E. Anderson of Rochester, N.Y.

PSA Medal—to Earl E. Krause, FPSA, of Anderson, Ind.

Red Cross Certificate

On behalf of PSA, President Robert J. Goldman, APSA, accepted a Certificate of Merit presented by the American Red Cross in recognition of the Society's Hospital Slide Project which annually supplies more than 100,000 35mm slides for the entertainment of disabled patients in Veterans Administration Hospitals.



This is the Rice Hotel where we met in Houston

Houston Album



Rose Marie Florio & Dorothy Billups handled registrations.



Frank Palle set the scene -



- Ludolf Bunkhardt built his set ups.



The lobby was the place to meet old friends like the Nolvents and Myrtle Uelgren.



Dr. & Mrs. Marxus in the coffee shop.



Bill Summerville at the print exhibits.



Mel Phegley & Ulice Stibler relived Louisville.



Everybody focussed on Edna Goldman + Nina Clark at Rocking R Ranch. Jean Elwell + Mrs DeCourcelle took movies



Margaret Collier, Chuck Kusley, Elmer Striner + Jim McMillion carried cameras as shootin' irons.



The Greens inspected their Red Cross Award with Bob Goldman + Nestor Barrett.

Everyone rejoiced with Mattie Sanford over her Realist Award.

A weary chairman of the National Conventions Committee - Lionel Herrmann.

Pictures People Like

Children and pets, photographed with loving care, provide this couple with human interest slides that appeal to everyone—even the judges

By **ARTHUR and MARIAN NEILL** Los Angeles, Calif.

A WISE PERSON once said, "Laughter is the best medicine." If we have any main objective with our photography, this little saying probably would describe it best. To create a picture that brings forth laughter, or even a smile, is not an easy task. But since we feel the world needs more medicine of this sort, we strive to produce a little of it.

A great many of our picture ideas have been the result of small, everyday events. We have found that having a variety of new and different slides to submit

to the international salons brings more acceptances than using tried and true stand-bys too often. The human interest type of picture, even if it fails to attain rousing laughs, still can be very appealing to audiences.

A small baby sometimes can make the most hilarious expressions. Combine a baby and a kitten and the picture has twice the appeal. One of Art's most successful pictures was made after an evening of frustrating efforts with a fretful child. We finally gave up and the baby went to sleep on our living room sofa. The little girl

Sleepy child and kitten, placed together after a futile posing session, dozed off to create "Babes in Dreamland."





Busterbaby posed in red rompers knitted by Mrs. Neill for this sparkling picture which has won several medal awards.

looked so sweet that Art thought it would be worth a try and moved in four speedlights. By that time our kitten was asleep also, so we carefully placed the kitten under the baby's arm and Art made several shots. The pictures have received many acceptances, both here in our country and other parts of the world, in the international photographic salons.

Not having children of our own to photograph, we have found the next best models are cats and kittens. We have our own little stock company now, all raised from babies. Contrary to most beliefs, we have found that bathing does not harm the fur of our pets. They all receive their baths. While not exactly liking this procedure, at least they tolerate it. Back lighting cannot make a sparkling picture if the animal has dull, dirty fur and nothing is so unappealing as a pet that is poorly groomed.

We find that a genuine love of your subject is of paramount importance for good pictures. Perhaps humans can be fooled, but animals always know when they are loved and respond accordingly.

Picture ideas are not always easy to come by. Often times the model suggests one. One of Marian's very successful salon slides, one that has several medals to

its credit, is a picture of a little kitten dressed in a pair of knitted red rompers. The kitten was one of five, motherless and three weeks old, given to us to raise. This little one had been very sick and was getting well so Marian knitted the rompers to keep it warm at night. The little fellow, whom we named "Busterbaby," looked so cute that she made several shots of him. The pictures always get laughs. With lots of love, liver and good care, he made a full recovery and was one of our best models.

We have come to the conclusion that our front door must have some sort of sign, visible only to cats, stating that this is a good place for hand-outs. No poor, hungry creature ever is turned away. But since we think everything should earn its way in this world, we take in our temporary friends, give them a bath if they are less than six months old (the older visitors get a rub with a damp warm towel) and a good meal—and for that we ask only a few minutes of their time, posing for pictures.

Another successful slide was that of a mother cat and her new baby. One night we found this starving, very pregnant mother cat mewing on our doorstep. We took her in and followed the usual procedure, but for

several days she would not go away. We could see that her kittens were about due and did not have the heart to turn her out, so we fixed a nice box in our bedroom which was the only spot not already occupied by our own pets. We always name everyone, even our visitors, and called her "Sara." Soon she proudly presented us with two adorable babies and we still are getting acceptances from their pictures. To finish the story, she stayed as long as her babies needed her and then one day just disappeared.

We never try to force a pose with our pets or punish them when they do not do as we wish, as we know their true feelings will show in the final result. Our little "Twinkle," a female Persian, has the exasperating habit of posing as long as we wish, but with her eyes tight shut! Then we have to invent new sounds to get her curiosity aroused so she will open her eyes. It is worth the price of admission just to see her sitting there, eyes tightly shut, with one of her babies peeking out from under her chin. The problem then is to get

Twinkle posed patiently, but with eyes tight shut. Finding sounds to arouse her curiosity was a constant challenge.



Barnyard Romance was made with the Neills' basic setup of three speedlight units for key, fill-in and background.

her to open her eyes before the baby crawls out. The final appealing and sometime amusing results are worth all the time and patience we expend.

The interest span of babies, whether human or animal, is short. We keep the shooting sessions no longer than 15 to 30 minutes for each subject.

Our favorite film is Daylight Kodachrome, which we buy in 36-exposure, 20-roll lots, always using the first roll of each lot for a test. This is very desirable since there often is a slight variation between lots, and that can make the difference between a mediocre picture and a perfectly exposed one. It goes without saying that technically perfect pictures are imperative if one expects to make prize winners.

Expensive equipment is not necessary to make award winning pictures. Most of our pictures are taken with a ten year old Exakta camera and a 135-mm Sun telephoto lens.

Since we make the majority of our pictures at home, our dining room decor has a photographic theme, to say the least. In fact it is the only room in our little apartment suitable for a studio. We finally got tired of moving light stands and tripods out of the way every time we sat down for dinner, and our good PSA friend, Frank R. Roark, designed and built for us a wonderful, simple, yet very versatile lighting setup for our Hershey speedlights. He mounted three speedlight units on swinging arms that slide up and down poles extending from floor to ceiling at each side of the room. Two arms are on one side and one on the other. The arrangement is very flexible and can be folded back against the wall when not in use. Three other lights also are used for a main key light, a fill light and background light and are still mounted on tripods.

We make our pictures to please audiences. If, at our club competition, the pictures are not well received, we reshoot them, sometimes two and three times until we get the desired results. The medals, trophies and ribbons we have won with our pictures are gratefully appreciated. We also treasure the kind little notes and letters that we receive from many people who like our cat pictures and, what is even more interesting and delightful, tell us about their own pets! We know we cannot please all people and all judges but are happy that we have pleased so many. •

Messy Miss supports the theory that children needn't be primly dressed and newly scrubbed to pose for pictures.



Derivations Made Easy

Color workers without darkrooms or conventional black-and-white experience now can try this fascinating technique. Here is a report on the pictorial possibilities and limitations of a new negative material

By Dr. J. H. ARRIETA Director, National Club Slide Competitions

IN 1950 the Eastman Kodak Company published a booklet entitled "Derivations From Color Photographs" describing a technique applicable to the Dye Transfer Process, in which a picture is taken apart and some or all of its components recombined to alter the realism of the original. The resulting pictures were named *derivations*.

In essence, the result is a partial or complete elimination of the brightness differences of the photograph, while individual areas retain their hues and saturation differences. A photographically produced contour line image takes the place of brightness contrast. When all the steps of this technique are followed, the "parts" of the picture will be represented by a highlight negative, a brightness negative, three separation negatives representing the colors, and a contour line positive. The product is, of course, a print.

A few years later this process of making derivations was applied to color transparencies. All that was needed in this respect was a brightness negative. The transparency itself provided the colors, and permanently mounting this negative and the color transparency off-register provided the contour line image on projection.

In the last few years, derivations have often appeared in International exhibitions, and many workers have developed variations of this technique. However, lack of experience in the manipulation of black and white film, or lack of time and facilities have prevented many color slide makers from attempting this type of picture.

In early 1958 a new photosensitive material reached the photographic market, and it has revolutionized the process of making derivations by greatly simplifying the technique and thus placing it within the reach of color slide workers who do not have the experience or facilities to work with conventional black and white materials.

The possibilities of using this new material to produce derivations are the object of this article. The purpose of publishing it now is to acquaint those color slide makers who heretofore have not known how to go about making this kind of picture with the process.

The material for making the negative from the positive color transparency is Slide-O-Film, distributed

by the Charles Beseler Company, East Orange, New Jersey, and manufactured by the Kalvar Corporation, New Orleans, Louisiana.

Beseler-Kalvar Slide-O-Film is an ultraviolet-sensitive plastic material coated on a DuPont Mylar base. When exposed to ultraviolet rays, the diazonium salts of the emulsion release microscopic quantities of nitrogen gas held under pressure by the solid plastic emulsion layer. When the film is "developed" by heat, the plastic part of the emulsion is temporarily softened and the pressure is released, allowing minute particles of nitrogen to expand and form bubbles within the emulsion. These bubbles scatter the transmitted light rays, thus producing the same effects as the opaque silver image of conventional films.

Beseler has introduced a special printer for exposing Slide-O-Film. However, all that is needed is an ultraviolet lamp or, for that matter, a very bright incandescent lamp such as that used in a slide projector. If a slide projector is used (and it is the most practical source of ultraviolet light for this purpose), one having at least a 300-watt lamp and fan-cooling system is preferred. Each slide should be evaluated as to its density, in order to determine the correct time of exposure. Instructions from the distributor, available through camera stores, contain an exposure table for projectors which may serve as a guide. Individual experience will give each color slide maker a guide for making the necessary adjustments to obtain negatives of the desired density.

The "developing" agent is heat. Immersion of the film in boiling water for two seconds, holding it with tongs, tweezers or forceps, is the most satisfactory method of processing the film. A household iron, set at "synthetics," may also be used over a pad after placing the film between two sheets of white, lint-free paper with the emulsion down, and moving the iron in a rotary pattern to equalize the heat over the film surface. The resulting Slide-O-Film image is opaque white over the transparent Mylar base instead of the conventional black over clear gelatin of silver-emulsion films.

If the transparency negative thus obtained is placed in a hot projector shortly after "developing," the heat sometimes tends to continue the process, causing the

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build-up of additional bubble density. To prevent this, the negative should be "fixed" by simply re-exposing it alone to ultraviolet light for about 30 to 45 seconds and then waiting for twenty-four hours before projecting it for longer than 30-second periods. At any time after it has been fixed, the Slide-O-Film negative may be mounted with the color transparency to make the derivation.

It should be evident by now that the advantage in using this new material over the conventional film is twofold. In the first place, the process is simple—one is able to produce monochrome negative transparencies under normal room-light conditions, day or night, without the need of a darkroom or chemicals. In the second place, the process is quick and short—it takes only a few minutes to expose and process the material, and thus finish a derivation, without having to wait hours while the film is washing and drying.

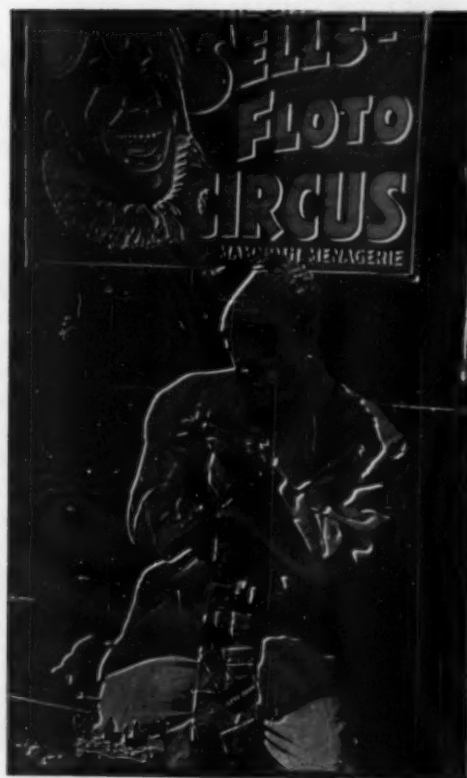
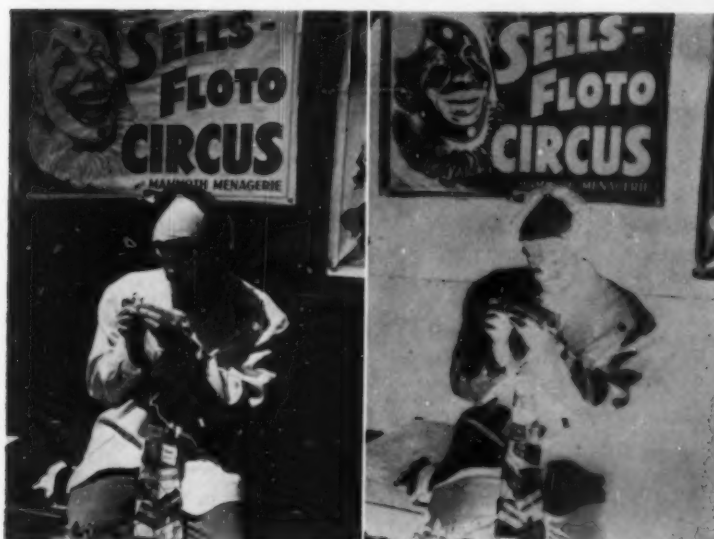
When positive transparencies are made from black-and-white negatives on Slide-O-Film, the transparency has adequate resolution for projection. It shows excellent contour sharpness and a very fine grain. An extremely good screen image with full tonality is produced. However, this film is considerably less adept at the production of negatives from color transparencies. The exposure time is many times lengthened and the negative may be too contrasty to produce positive prints of uniform density. These difficulties

appear to lie in the nature of the color transparency itself, whose different dyes have varying ultraviolet-absorption characteristics. This contrast, on the other hand, becomes an asset in the making of derivations under certain circumstances.

A discriminate selection of the color transparencies is, therefore, necessary if good derivations are desired. This selection should be made on the basis of three different aspects. The most important one is technical in nature, and refers to the density of the color transparency—slides showing low contrast, such as those made under the diffused light from an overcast sky, and underexposed slides, do not produce a Slide-O-Film negative that emphasizes the features which characterize a derivation. The second point to consider is the artistic aspect of the original transparency. The derivation process does not make, by itself, a good picture from a poor one. Do not use your discards, but select your best slides from an artistic point of view. Regarding color, it may be flatly stated that some slides have such a wide color range that they cannot be reproduced acceptably on Slide-O-Film. It is said that reds, oranges and browns are most difficult to print, as they absorb the most ultraviolet light and the material is not exposed easily. This results in a clear area. I have found that some greens act the same way. Yellows and blues are intermediate, and white lets all

DERIVATIONS continued on page 38

A derivation slide (right) in its simplest form is a sandwich composed of two pieces of film. They are the original color transparency and a negative made from it (both below). The negative masks the lighter areas of the picture, reducing its brightness contrast without affecting its color contrast. When the films are mounted slightly out of register, bright outlines characteristic of the process appear around light areas.



Give Those Points *Meaning*

Careful instructions to the judges are the key to this method of handling the point score system. It calls upon members of the panel to stay off the fence and express themselves positively by voting the full range of points

By **BERTHA KOCH**

Co-chairman, Mother Lode International Exhibition, Auburn, Calif.

FOR SEVERAL YEARS there has been a strong trend toward the use of the point system for judging international exhibitions of photography. Most exhibitors prefer to get a report card which tells them the cumulative score voted by the judges on each slide or print. They feel that it gives them a much better evaluation of their work in comparison with other entries submitted than does the *in, out, hold* system. The report card that lists only *accept, reject* and *award or honor* tells the exhibitor relatively little. It leaves him wondering if the picture was rejected by a large or small margin. If accepted, he wonders whether it was a borderline acceptance or just missed being an honor. The point system gives the exhibitor some valuable information about his picture and how it compares with others in the competition. This knowledge is especially important to the beginner.

I have had an opportunity to watch the point method of scoring applied in various ways—all the way from the use of three judges with a four-point scoring range to five judges with a ten-point range. In studying the weakness of the point system, I have observed that it is the judge or judges who take the middle road of indecision and who will not assert their opinions who are apt to upset the system.

For the point method of scoring pictures to work as intended, the full range of points must be used by each judge. Many jurors, out of mistaken kindness, cannot bring themselves to vote the lowest score even on a very bad attempt. They also ignore the top score com-

pletely, perhaps on the assumption that there is no "perfect" picture. If the majority of the judges on the panel take this middle road, while the minority is willing to express an opinion by using the full scoring range, then the minority judge or judges may be able to pick the show. Increasing the number of judges or the point range does not appear to change the over-all results.

Exhibition chairman are beginning to wonder what can be done to improve this situation. Some are suggesting that the exhibitions should revert to the *in, out, hold* system of selecting a show with its resulting report that will give the exhibitor only the minimum facts about his pictures.

I would like to tell you about the compromise we used this year at the Sixth Mother Lode Exhibition in Auburn. The entire judging structure of this international color slide show has been worked out through the years around the use of the point system. The cumulative scores voted by our jury are marked on the report cards and on the entry forms, as well as a "control," at the moment of the voting. Thus we are able to have the reports in the mail at the completion of the judging.

Mother Lode uses three judges and owns an electrical voting box that permits each one to vote on a scale numbered from one to four. Unless we were to discard our entire smooth-running routine, we had to figure out how to persuade each member of our panel of judges to use the full range of points. We gave those points *meaning* and it worked wonders. It is as simple as that!

Several days prior to the judging we wrote a letter to each of our judges explaining what we would like him to do. The following is an excerpt from this letter of instruction:

... Each judge will vote on each slide from one to four points. We would like to interpret these points as follows:

One—"out" (you do not want it in the show).

Two—"hold" (you may want to reconsider this one).

About the Author

Mrs. Koch has served as Co-chairman of four of the past six Mother Lode Exhibitions, is a past president of Placer Camera Club, and was Color Chairman of Sierra Camera Club of Sacramento in 1958 when it won first place in the AAA class of the PSA Interclub Competition. She has applied for her fourth star as a color exhibitor and has been a frequent visitor at judgments on the West Coast. She is the wife of Jerome Koch, Journal Color Editor—but we can't credit Jerome with inspiring this article. It was suggested by Maurice Lank, APSA, Color Division Chairman, after seeing the system she describes in action while serving as a judge of this year's Mother Lode Show.—ED.

Three—"in" (this belongs in the show, in your opinion).

Four—"honor" (you wish to nominate this picture for honorable mention or an award).

We expect each of our judges to use the full range of scoring—from one to four points. Only in this way can we get the kind of show that we are looking for. We have carefully selected you jurors for your photographic ability, your artistic judgment, and your contrasting reaction to good pictures. If all of you will use the full scale of values, each one of you will have the proper influence on our selected exhibition.

We ask our judges to choose for us a show that will represent the finest in exhibition photography today. This we believe will give us a variety of subject matter and techniques. We would like a little of the old and of the new: human interest, portraits, beautiful landscapes, a touch of humor and pathos, tabletops and still life, interesting pattern and design, unusual techniques, abstractions, pictorial use of nature subjects, and sheer mood. There is no restriction as to subject material, consequently we hope that there will be no prejudices on the part of the jury.

We hope to accept about 20 percent of the entries submitted. The calibre of our contributors is unusually high and your task of selection will consequently be more difficult. We know that it will be a joy and a challenge to each of you to be represented in the show by expressing your opinions positively. . . .

It is our belief that this letter of instruction gives each individual judge a chance to be properly prepared mentally for the important day. Just prior to the actual judging we brief the jurors again and answer any questions they may have.

The results obtained under this plan were very gratifying. We could not have been more pleased. Since the Sixth Mother Lode we have observed two other large exhibitions in our area that have used the idea of giving the points *meaning*, and in each case this simple device has helped to produce a well balanced show.

We kept a simple chart of the scoring by rounds and although all three judges did not hit the "honors" button at the same time, we did have a number of eleven pointers and very close to 10 percent of the accepted slides had scores of ten or more. From these top scoring slides the judges selected our medal winners and the remainder of them were awarded honor ribbons.

It is interesting to note the number of slides our jurors gave each of the possible point scores, by rounds:

Round No. 1	Round No. 2	Round No. 3	Round No. 4	Totals
12... 0	12... 0	12... 0	12... 0	0
11... 1	11... 3	11... 0	11... 1	5
10... 13	10... 11	10... 5	10... 5	37
9... 63	9... 55	9... 33	9... 18	169
8... 85	8... 65	8... 62	8... 49	261
7... 118	7... 113	7... 131	7... 102	464
6... 98	6... 119	6... 132	6... 143	492
5... 97	5... 95	5... 102	5... 112	406
4... 64	4... 70	4... 62	4... 81	277
3... 31	3... 36	3... 34	3... 62	163

The number of slides scoring eight or above came very close to 20 percent of the entries. These made our show, while those scoring ten and above constituted the honors and awards. The sevens would be the borderline slides, on which two judges had voted *hold* while one had voted *in*. In some rare cases it is conceivable that the seven could be achieved by a vote of *honor*, *hold*, *out*, in which case it would be an easy matter for the committee to set aside the seven point pictures on which there was an *honor* vote, to be reviewed by the jury to see if anyone wished to change his mind.

An analysis of the accepted slides in the Mother Lode show reveals that at least two judges had to vote the slide *in* to score the eight points it took for acceptance. We had two days for the task, so that it was not necessary to hurry our judges. The first three rounds were judged on Saturday and round four on Sunday morning, so the fatigue factor cannot be used to explain the low percentage of acceptances given to the number four entries. However, I feel that there was a certain amount of repetition of subject matter involved and that it took a slide with more impact or one with something fresh and different to bring a favorable reaction from the judges in round four.

No scoring system, of course, can make up for a lack of good slides and competent judges. I am convinced that point scoring, used in this way, will help our capable judges select better shows. In addition, it can give more meaning to those scores recorded on exhibition report cards. ●

PSA HONORS—continued from page 6

mit all the records that would show the merits of the candidate; but, no one more richly deserves the honor . . . Others, lesser qualified, have already been honored."

In either case the Honors Committee as a whole does not act favorably on the application. The proposer, the two endorsers, and the candidate—if he knows of the application—are all keenly disappointed. The proposers have two safeguards against such blighted hope.

First, the general instructions sent with the application forms set forth an outline of the kind of information that is appropriate. These instructions should be given close attention by every proposer.

Second, Honors Proposal Committees have been appointed in each Division. They have two prime functions: (1) seek out especially worthy members within their Divisions and see that applications are prepared, and (2) advise and assist members within their Division to prepare applications for Honors. Services of the Honors Proposal Committees are not mandatory, but if more proposers would ask for this assistance there would be fewer disappointments.

The Divisional Honors Proposals Committees do not rule or pass upon applications. That is not their job.

Their job is one of helpfulness and guidance in the preparation of applications.

Mention once appeared in the general instructions that a petition with signatures could accompany an application if there was a spontaneous urge among a group to do so. This intended expression of good will back-fired. Some signers of petitions later wrote the Committee asking that their names be expunged from an application. They wrote that the endorsement was against their judgement, and had been obtained under social pressure. Other signatures belonged to non-PSA members not informed on the purpose of the petition. Their signatures merely acknowledged acquaintance. The National Honors Committee recommended that petitions be discouraged and not submitted. Their recommendation was upheld by the 1959-60 Board.

Certainly some signatures expressed a sincere and valid seconding. But in the absence of practical means of validation the value of petitions failed. Applications for honors should be based upon what a candidate has done, and not on who he knows.

The eight members of the Honors Committee devote many hours of work, study and correspondence to the applications. Each member serves a four year term. The President of the Society appoints two new members annually as two terms expire each year. The term begins with the Annual Convention. At least four members of the committee must be Honorary Fellows, Honorary Members or Fellows at the time of appointment. No member of the Committee may be elected to or receive an Honor while he serves on the Committee. Members of the present Committee have belonged to PSA an average of 14 years. The members select their own Chairman for a two year period.

The policies, practices, rules and regulations of the Committee must be reviewed and approved annually by the Board of Directors. The Committee submits a written report of its activities to the Board annually. The Committee prepares appropriate citations for inscription on the certificates. These become the lifetime treasure to those honored by this Society at the eventful Honors Awards Banquet. •

DERIVATIONS MADE EASY—continued from page 35

rays go through. The effects on the derivation will be that objects colored reddish, including orange and brown, will appear as realistic as they are in the original color picture. Blue sky and water will have a decreased brightness difference, and the white clouds and snow will have a brightness difference almost completely eliminated. This behavior of colors may enhance the overall effect of the final picture, if a realistic object is presented against an unrealistic background, like a red barn on a snowy winter day.

Once you have selected your color transparency according to the suggestions mentioned, proceed as follows to make your derivation:

1—Bind together two 2x2 glass covers on one side only, so this printing frame may open like a book.

2—Remove color transparency from cardboard mount, clean it, center it on one glass cover, and affix it with tape on one side only, taking care that emulsion faces the opposite glass cover.

3—Cut a piece of Slide-O-Film large enough to cover the color transparency and affix it with tape on one side only on the same glass over the transparency, taking care that emulsions face each other. The emulsion of Slide-O-Film is coated on the concave surface of the film as it comes rolled.

4—Close glass covers and hold them together with a small piece of tape to assure good contact between films.

5—Place in pre-focused projector and project as an ordinary slide, taking care that light goes through color transparen-

cy first and Slide-O-Film last.

6—Count your exposure from the time you turn on the projector's lamp. Watch the image on the screen. If your projector is too hot, developing will start before exposure is complete and screen image will begin to fog progressively. If the projector has a good cooling system, fogging will be at a minimum even after two or two and one-half minutes exposure.

7—When exposure is complete, turn off projector lamp and remove Slide-O-Film from glass cover. Holding film with tweezers, immerse it in boiling water for two seconds. Wipe off moisture. You now have a Slide-O-Film negative.

8—Place negative alone in similar printing frame and project for 30 to 45 seconds. Your negative is now fixed.

9—Mount negative and color transparency off-register, using mask and glass covers according to usual procedure. You have a new picture—a derivation this time.

10—Wait till next day to take it to your club competition.

After a few tries you will get enough experience to go through the whole process in a short time, and will learn to estimate your exposures with some accuracy. Two tips, however, deserve mention here:

1—The purpose of not using a mask when making the negative is to obtain an image the full size of the color transparency, not the size of the mask, so there will be leeway to move either the negative or the color positive within the

mask when mounting the derivation.

2—The use of color gelatines in connection with the derivation fogs the clear contour line image, thus decreasing the effectiveness of one of its valuable characteristics.

In conclusion, it may be stated that the physical aspects peculiar to a Slide-O-Film derivation are: 1—the definite bas-relief effect, noticeable particularly in pictures possessing light colors; and 2—the “muddy” change of some light, pastel colors, mainly white and yellows, due to the sepia tone of the film emulsion.

Many workers may like these characteristics, which actually can be an asset to some particular pictures. Lack of clean reproduction of some colors, however, makes one doubt whether the Slide-O-Film material can be considered a complete, all-purpose substitute for conventional black-and-white film in the making of derivations for exhibition purposes. •

Stereo Sequence Show Goes on Club Tour

The Fifth Annual Emde Stereo Sequence Award winning slide sets premiered at Houston as a road show complete with tape recorded narration by Ted Malone, radio and TV personality, and background music selected by Alfredo Antonini, CBS musical director. Until next April the show will travel from club to club, wherever projection facilities are available. PSA clubs can schedule bookings by writing Marjorie Griffin, Stereo Division Club Services Director, 4020 Norbourne Blvd., Louisville 7, Ky.

The TEN BEST Films

from the 1960 PSA International Cinema Competition

By Charles J. Ross, APSA

Chairman, 1960 Competition

The Motion Picture Division of PSA proudly presents the 1960 winners of the 31st year of The Ten Best Contest sponsored by MPD. The PSA Gold Medal Award; Harris B. Tuttle Trophy for the best family film; Dick Bird Trophy for the best nature film; George Cushman Trophy for the most effective use of sound with the film; and Northern California Council of Movie Clubs Trophy for the best scenario film were presented to the winners at the Convention in Houston. Fifty-five films were entered in the competition and, in addition to The Ten Best, thirteen were selected for Honorable Mention.

Names of the winners were engraved on the trophies and these will be retained by the winners until next year, when they will be presented to the winners of the 1961 contest. Smaller keepsake trophies, film leaders, and certificates of merit were presented to the winners.

PSA Gold Medal Award

A Big Day for Little Kittens by Miss Louise Luther, PSA, West Richfield, Ohio, 625 feet 16 mm. Kodachrome, sound on tape

Harris B. Tuttle Trophy

Blue Mountain Magic by John P. FitzGerald, PSA, Toronto, Canada, 440 feet 16 mm. Kodachrome, magnetic sound on film

Dick Bird Trophy

All Nature Sings by Glenn Wenger, PSA, South Gate, California, 200 feet 8 mm. Kodachrome, sound on tape

Cushman Sound Trophy

Carol Moran by Jerome J. Wesson, PSA, Woodhaven, L. I., New York, 450 feet 16 mm. Kodachrome, magnetic sound on film

N.C.C. of M.C. Trophy

The Canteen by M. P. Moore, Anaheim, California, 210 feet 8 mm. Kodachrome, sound on tape

Special Awards

W. P. C. Clifford, PSA, Dunedin, New Zealand, for excellence in Micro-photography in his motion picture "Come Into My Parlour"



A Big Day for Little Kittens by Louise Luther, co-starring a collie and a child, was Gold Medal winner.

Dr. Ervin R. Miller, PSA, Dallas, Texas, for excellence in lighting in his motion picture "Footsteps in the Dark"

Port of New York Authority, New York, for excellence in the production of the motion picture "The Fabulous Decade"

Norris Harkness Award

Established this year by Norris Harkness, Hon. PSA, FPSA, past president, this award goes to the MPD member club carrying out the most effective Community Service Project in the motion picture field. First winner was the Duncan (Okla.) Movie Makers Club

for developing a filming course for teenagers. Lucille Kiester, APSA, accepted the award for her club.

The Ten Best Films

A Big Day for Little Kittens by Miss Louise Luther, PSA, West Richfield, Ohio, 625 feet 16 mm. Kodachrome, sound on tape.

A most pleasant day with a little girl, her four kittens, and collie dog. The kittens do so many things that set them apart from other animals. They seem to enjoy their various playful activities before the flood lights and camera. While all this is going on, the collie feels just a little bit left out of things. Finally, all return to the barn for some fresh milk and a good night.

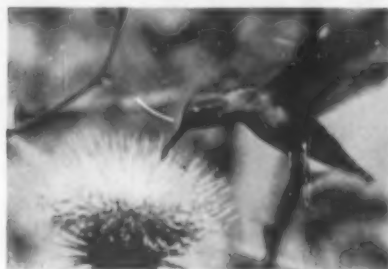
All Nature Sings by Glenn Wenger, PSA, South Gate, California, 225 feet 8 mm. Kodachrome, sound on tape.

Wildflowers and desert life of some of the birds and small animals have called many but few have captured the beauty with such ease and grace. There is an intimacy with all the creatures as we watch them feed and play and the birds nest in the cactus, feeding and training the young. Those who live with and appreciate the desert will be delighted with this gem of a nature film.

Carol Moran by Jerome J. Wesson, PSA, Woodhaven, L. I., New York, 450 feet 16 mm. Kodachrome, magnetic sound on film.

There are establishing scenes of the tugboat *Carol Moran* at dock in New York harbor. We move aboard for an acquaintance with the captain. A call via radio comes from the dispatcher and very quickly the tug puts out for deep water. We are on the boat and live with the crew the experiences of a routine assignment, each of which must be just a little different. There are many things to see on these assignments and our cameraman has time for us to look. *Carol* has safely brought her mistress to dock; mission completed, *Carol* returns to her berth to await the next call. We have been part of a cycle of duty complete with the sounds attendant such a venture.

Scenes from The Ten Best of 1960



All Nature Sings



Carol Moran



Floral Capers



I've Got a Wife



It Happened to Humphrey



Mystery of the Monarchs



Snow White and the Seven Dwarfs



The Canteen



Will Finds a Way

Floral Capers by John W. Ruddell, PSA, Islington, Ontario, Canada, 450 feet 16 mm. Kodachrome, magnetic sound on film.

We remember Jack's *Prelude to Spring* a few years ago in which he dealt with time lapse photography. In *Floral Capers* he introduces the equipment he uses in time lapse photography and how he does it in one easy lesson. We watch flowers go through the opening cycle, vines racing up a pole, grasses, plants, and flowers racing ahead in their growth, split frame emphasizes the stimulation of light on the growth of plants. We watch many interesting events in the life of plants, and some amusing ones.

I've Got a Wife by Murray Cowel, PSA, New Hyde Park, L. I., New York, 126 feet 16 mm. Kodachrome, magnetic sound.

A shorty, filmed and cut to the fast tempo of the recording *I've Got a Wife*. The pace of the film is so fast that we, too, can be out of breath in four minutes. A delightful novelty and well done, with a squeeze at the end.

It Happened to Humphrey by Kieth Alan Pfohl, Rochester 16, New York, 400 feet 16 mm. Kodachrome, magnetic sound on film.

Humphrey, a lovable dog built low to the ground and with big ears. He goes for a playful run in the park. He flushes out a cup and this releases the genie who extends three wishes to Humphrey. Our "fido" wishes himself into the form of man. But in the actions that follow, he is still Humphrey. In the end genie returns Humphrey to his conventional self and there is a captivating happiness in again being a dog.

Mystery of the Monarchs by Lee and Harry Ruffner, PSA, San Francisco 16, California, 550 feet 16 mm. Kodachrome, optical sound on film.

The monarch butterfly comes home to the butterfly trees at Pacific Grove, California, from Canada and the Pacific Northwest, in the early fall. School children, with the help of the grownups, stage a colorful parade in honor of these monarchs. The habits and complete life cycle unfold before us; the butterfly, eggs, larva

or caterpillar, chrysalis, and the emergence of the new butterfly. A fascinating subject presented beautifully.

Snow White and The Seven Dwarfs by Dr. Ervin R. Miller, PSA, Dallas, Texas, 1,900 feet 16 mm. Kodachrome, magnetic sound on film.

To film the story made famous by Walt Disney is a major assignment. Snow White, a pretty young miss, did her part exceedingly well. This is very important—she is with us for fifty-two minutes, and we are happy for our visit with her. The Seven Dwarfs are a collection of small fry and here the film had some of the problems of amateur actors. The picture is done to the sound track of Disney's *Snow White*. A story for young and old and, if we will look beyond some of the little things that could be better, a delightful bit of entertainment for all of us.

The Canteen by M. P. Moore, Anaheim, California, 210 feet 8 mm. Kodachrome, sound on tape.

A story of two bad guys on the loose and three others on their trail in the dry

Scenes from Honorable Mention Films



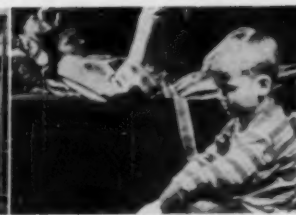
Aquatic Holiday



Blue Mountain Magic



Burano, the Rainbow Isle



Catnap



Crosses and Cod



Golden Week in Kyoto



Just Another Day



Plane Doings



Rex Malloy



The Rose and the Weed



The Wilderness Alps



The Visitor

desert. We move over the desert floor and into the hills for some gun play. The need for water is so pressing that the fight centers about a canteen of water which becomes the center of no-mans-land. The bad guys meet their fate and the canteen is empty from bullet holes. The actors do a credible job in a chapter from a "Western."

Will Finds a Way by Charles J. Carbonaro, FPSA, FACL, Cambridge 38, Massachusetts, 400 feet 16 mm. Kodachrome, magnetic sound on film.

Our man has been through a long, hard winter and with more snow on the way he goes to Florida. We visit many of the places and see and do the things vacationers like to do. We move from one interest to another and stay just long enough to like it. Our friend awakens from his Florida visit and sunburn, all from his over-long stay under the sun lamp. A delightful visit.

Honorable Mention Films

Aquatic Holiday by Lindsay McLeod, PSA, Dunedin, New Zealand, 420 feet 16 mm. Kodachrome, sound on tape.

Lindsay takes us on one of his family holidays into the mountain and lake areas. We are among the snow-capped hills, lush valleys, and many wild flowers, motoring and water-skiing on the lake.

Blue Mountain Magic by John P. Fitzgerald, PSA, Toronto, Ontario, Canada, 440 feet 16 mm. Kodachrome, magnetic sound on film.

Mother puts a blue vase on the mantel. Baby daughter takes the vase and goes for wild flowers. The vase suffers an accident and small fry seeks the piggy bank for money to buy another. She goes to the ceramic plant but there is no vase. The nice man agrees to make one and we may watch as he does this. When completed, he takes only a small coin in payment. A simple, but beautiful family motion picture.

Burano, the Rainbow Isle by Esther Cooke, APSA, Albany, New York, 400 feet 16 mm. Kodachrome, sound on tape.

Burano by the sea, fisherman mending their nets, life along and on the canal. A visit with times of old, fine embroidery, the cobbler, children quietly at play, the market, the village square and its grand architecture and bronze statuary. It is feeding time in the square for a zillion pigeons. Another gem of Esther's visits to Europe.

Catnap by Jack Pashkovsky, PSA, North Hollywood, California, 600 feet 16 mm. Kodachrome, magnetic sound on film.

Mother is tired and catnaps while junior is at play. Soon junior takes his teddy

bear and wagon and goes exploring the park, highway, and railroad. There are automobiles and trains to spark anxious moments. When Mother awakens, the young man has returned from his venture. A dream, perhaps.

Crosses and Cod by Gene Arnesen, PSA, Kenosha, Wisconsin, 750 feet 16 mm. Kodachrome, magnetic sound on film.

In the land of the Gaspé Peninsula the people live by the sea, fishing for cod, cleaning and preparing these for market; sheep, wool, spinning, cloth weaving; and wood carvings. The wood carving center of Canada has many excellent carvings; works of art, creations of all sizes. A bird sanctuary three miles from the peninsula is a breeding ground for gannets. An unusual but happy visit with people and their daily affairs.

Disneyland by A. L. Binekorb, Mid-dletown, New York, 400 feet 16 mm. Kodachrome, sound on tape.

There are many things at Disneyland for the filmer and, of course, these must be filmed as they are. It is not every filmer who makes an interesting motion picture of a portion of this holiday land. Binekorb takes us on the water excursion and through the "back country and jungle." A picture to be enjoyed by all. The film was returned to the maker before a frame enlargement could be made.

PSA

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Washington, Penna.

THE TEN BEST—continued

Golden Week in Kyoto by Oscar H. Horovitz, FACI, FACS, APSA, Newton, Massachusetts, 571 feet 16 mm. Kodachrome, Optical sound.

This time Oscar visited Kyoto during cherry blossom time when all of the art activities are centered about the showy blossoms. Our filmer does take the time to do those not easy to get closeups of the children and grownups as they go about their daily chores. We visit the theatre to see the cherry blossom dance, a fitting symbol of Golden Week in Kyoto.

Just Another Day by Willard Stevens, North Hollywood, California, 100 feet 8 mm. Kodachrome, sound on tape.

Just another day with junior and the usual problems of getting a boy to get out of bed, wash, dress, and finally eat his breakfast as he must get along to school. An opportunity for some of us to relive those long-ago days.

Plane Doings by Leonard Bauer, Jr., PSA, Oreland, Pennsylvania, 450 feet 16 mm. Kodachrome, magnetic sound on film.

One must enjoy a great deal of fun in building and flying the midget airplanes. Not the rubber-band motors, but the real one-cylinder petrol engine with radio control. We witness the construction and flying of the miniature craft.

Rex Malloy by Los Angeles Cinema Club, PSA, Los Angeles, California, 500 feet 16 mm. Monochrome, magnetic sound on film.

A man is shot, the gun is handed to an innocent lad who is promptly grabbed by a police officer. Rex Malloy is asked to defend the young man. Money is available to Rex if he will not defend the boy. Rex is much concerned, money vs. professional conscience. In a moment of sleep, head on hands on the desk, his subconscious finds a way to remind him of his duty.

The Rose and The Weed by Stuart Dabbs, Bronx, New York, 130 feet 16 mm. Kodachrome, magnetic sound on film.

The rose, a young girl, so proper, and so elegant in her royal dress, jewelry, and jeweled crown. The weed, also a lovely girl, simply dressed and scorned by the rose. By scissors the rose is cut and its petals picked away to the delight of the weed, but then a gloved hand pulls the weed and leaves it to die in the sun. Can it be that some do not like weeds?

The Wilderness Alps of Stehekin by The Sierra Club, San Francisco 4, California, 1,050 feet 16 mm. Kodachrome, optical sound.

A story of the natural wilderness, people, and mountains 200 miles from the sea, the wilderness alps of Stehekin. In the North Cascade country. Brought into its scenic grandeur through the ages,

never the same, yet not to be changed by man. There are the wild gardens and glaciers high above the sea but far below the icecaps on Mt. Rainier, from time preceding us. A beautiful, relaxing retreat with a narration to be remembered for its refreshing call to the wilderness.

The Visitor by Gerald Wilson, PSA, Hicksville, New York, 380 feet 16 mm. Monochrome, sound on tape.

The visitor gains entrance to use the telephone. He is a person of strange power. Everything in the house feels and responds to his ghostly presence. After much apprehension, the housewife persuades him to leave; the spell is broken.

A Few Statistics

Eight 8 mm. films were in the contest this year. Two placed among the Ten Best and one, Honorable Mention. Forty-seven 16 mm. films were entered. Eight were awarded Ten Best and twelve received Honorable Mention. Twenty-eight films (including one 8 mm) carried magnetic sound on film, eight were with optical sound, and sixteen with sound on tape.

Each year's films are different from those of prior years and it is not easy to make comparisons. However, it can be said that, for the most part, all of the films are well done and indicate a very great amount of time, thought, and work. I want to congratulate each of the contestants on his accomplishment.

The films that did not place may be re-entered. I suggest that the contestant re-examine his film and perhaps he will discover a means of giving it a lift so that it may offer stronger competition next time.

The Jury of Selection

The judges of the contest were: George W. Cushman, FPSA, Chairman Motion Picture Division and member of Long Beach Cinema Club; Edward Garwood, member of Valley 8 mm. Club; Dr. Fernando Guerrieri, member of Los Angeles Cinema Club and Los Angeles 8 mm. Club; George F. Kiehl, member of Long Beach Cinema Club and Los Angeles Cinema Club; Ken Morrison, member of Los Angeles 8 mm. Club; and Stuart Ogg, member of Los Angeles Cinema Club and Los Angeles 8 mm. Club. All of the judges are active filers and have served as contest judges in many of the clubs in Southern California. I wish to acknowledge my indebtedness to these gentlemen for their unselfish contribution to this International Contest.

Ten Best Package

In addition to the required Ten Best films, thirteen were selected for Honorable Mention, and two for special rec-

ognition. We should like to include all of these in The Ten Best Package so our members could enjoy them, but that is not possible as it would make the package too long. We regret that we must limit the package to eight films, for a show of 88 minutes, as follows: *Will Finds a Way*, *The Rose and The Weed*, *Floral Capers*, *Carol Moran*,

I've Got a Wife, *All Nature Sings*, *It Happened to Humphrey*, and *A Big Day for Little Kittens*. This is a real nice package and I'm sure everyone will wish to see it. It will be ready for distribution on December 1, 1960. Please write to John J. Lloyd, 355 Colorado Place, Long Beach 14, California, for booking information. •

Cinema Clinic

Conducted by George W. Cushman, FPSA

The Ten Best

AS HAS BEEN my custom the past few years, I am commenting on the films that were among the winners in this year's annual Ten Best contest. And also, as in past years, I want to point out that my comments express merely one man's opinion. You may, or may not, agree.

This year's Gold Medal Winner is entitled *A Big Day for Little Kittens*, and in the realm of exposure, focus, and soft lighting, it is about as perfect as any film could be. Each of these three mechanics was just about flawless—a lot to say for any film.

There was no story or theme to the picture. It showed the antics of a group of four kittens, from playful moods to being fed by their young mistress, and the concern for them held by a lovely collie dog.

One of the best films in the contest was *Will Finds a Way* by Charles J. Carbonaro, FPSA, an old veteran with the movie camera. This is one of the finest examples of film editing I have seen in a long, long time, and in the finer techniques of film making, it was superb.

It shows a Northerner dreaming of a vacation in Florida, and of getting a tan under its tropical skies, but the closest he gets to his dream is a reddened skin under a sun lamp.

The scenes themselves are just average, everyday scenes. But the masterful job of editing transforms these otherwise meaningless scenes into something that does not exist in them as they are. This, in its strictest sense, is film making at its best.

In this film we have a beginning, a middle, and an end, three requisites considered by many to be necessary in any well rounded film. But what is far more important, the beginning, the mid-

dle, and the end have a meaning. It is more than *begin-go-stop*.

When any filmer can take a group of scenes which, in themselves, have no special meaning, and so edit them that upon projection they have a new meaning due to the shots that precede them and that follow them, he has come close to perfection in the strict terms of the motion picture art.

Carbonaro well knows movie making, and this picture proves it. With respect to the advanced techniques, in which a motion picture becomes worth its salt, his film gives us most of the requisites a motion picture must have.

Whether the public would like the film as well as the Gold Medal Winner is questionable, for the public often accepts subject matter before good film construction. But any serious student of the motion picture will find Carbonaro's effort a shining example of what a real motion picture should be. Charlie, you can go to the head of the class!

Another film which tells its story solely by visual representations, which is the criterion of a good motion picture, is entitled *The Carol Moran*. Here is an excellent example of a film which has a beginning, a middle, and an end. But even more important, it had a story to tell and it told that story entirely by the scenes. Although sound was used, there was no commentator to tell the story, as happened with so many films in the contest.

This film was awarded the Cushman Sound Trophy for the most effective use of sound, and it appears the film won the trophy as much for what it didn't say, as for what it did. Sound effects were used to lend realism to the scenes. Actually, the film told its story silently, and, of course, this is decidedly in any film's favor, unless sound becomes a part of the film, which is rare in the amateur field.

The Carol Moran is a tug boat, and

at its berth it receives an assignment. No narrator tells us what the assignment is. The picture, itself, unfolds the story. As the tug leaves its mooring and heads out to the channel a certain amount of suspense is aroused as we wonder where it is heading and what it is about to do. The picture tells the entire story—no titles or other verbal giveaways. In the end, assignment completed, the little tug returns to its berth.

The mechanics of the film—exposure and lighting—were not equal to Carbonaro's film, but the use of the screen to tell a story visually puts this film in a class by itself, and although it did not require the juxtaposition of Carbonaro's film, it used the medium to reveal its message.

Filmmers long ago agreed that the story is the most important ingredient of film making—that if a movie had nothing to say it was not worth the film it was photographed on. Although the mechanics of focusing, exposure, and camera usage are important, they are secondary to a story told entirely by the great techniques peculiar to the motion picture art.

Both Carbonaro's film and the tugboat film are excellent examples of movie making, and although they might not be great box office successes or win a popularity poll, film makers should use them as excellent examples of good motion picture technique.

It is interesting to note that of the ten top winners, six are story type films and four are documentaries. For the first time in quite a while there are no travelogs among the top ten, although there were six among the Honorable Mentions.

Best of the documentaries, I thought, was *All Nature Sings*, an 8mm. film which gave us glimpses of the bumblebee, tiger swallowtail, hummingbird, moth, rabbit, quail, squirrel and owl. This filmer, Glen Wenger, used his commentary to tell us facts not told by the picture, and in this respect he is to be complimented. He had a good musical score, and the mechanics were well above average. His film also earned for him the Dick Bird Nature Trophy.

The film which won the trophy for the best scenario was *Canteen*, a desert drama of lurking death due to lack of water. I felt the film did not establish its story sufficiently well at the beginning—a common fault of the amateur. This is extremely important in story type films. The professional screen will thoroughly establish a story, to the extent of repeating it in different forms at the start of the picture.

I've Got a Wife is a deft little piece fitted to a record. Close cutting gives it a tempo not often seen in amateur work, and for a film of its kind it is a gem.

It Happened to Humphrey is an

amusing fantasy of a dog who wishes he was a man. Through the magic of Aladdin's lamp he becomes a man and has some doggone queer experiences. The story overcame some very poorly exposed scenes, and I feel the picture is good enough so that the maker should re-shoot these extremely black shots. They were the film's major weak points.

Floral Capers by Jack Ruddell is an excellent example of time-lapse photography of flowers opening, and other growing things. Jack has introduced some new subject matter, which, coupled with excellent photography, lifts this film above the average attempt at this sort of nature film.

Mystery of the Monarchs is the life story of the Monarch butterfly and is a well done documentary on this subject. Harry Ruffner, the filmer, shows the esteem in which the butterfly is held in California by including shots of a Butterfly Parade held annually by people along the Monterey Peninsula where the Monarch lives in great numbers.

Most magnificent attempt of any filmer this year was *Snow White and the Seven Dwarfs*, a one-hour film by Dr. Ervin Miller. In color and sound, this filmer has made a major attempt to tell the story made famous by Walt Disney's first animated feature film of the same subject.

Dr. Miller uses the neighborhood children in his film. Costuming, lighting, good use of color, and, for the most part, acceptable sound dubbing, go hand in hand with the use of a good musical score, no doubt from records, to set this film well above similar efforts done outside the professional ranks.

He used sound recorded at 3 1/2 ips and played back twice that fast for the voices of the seven dwarfs, small children 8 to 9 years old. The girl who played Snow White got better as the film went along, both in her interpretation of the part as well as her ability to talk along with the words of the songs she sang. The witch, too, was well cast. Only the prince seemed a bit young for the full bass voice he was asked to use.

The film showed shortcomings, the worst being the mismatch between scenes on match cuts. This was due no doubt to re-takes on days when the light didn't match, and to some under-exposure.

All in all, I would say that the Ten Best Films this year were equal to those of similar contests in the past. And when we can have films like Carbonaro's deft little plum, and Wesson's *Carol Moran*, we can rest assured that the art of motion picture making is among us, and that capable filmers well know a film should tell a story with its flashing images on the screen. •

MPD-PSA Course in Motion Pictures

Lesson 13—Story Type Films

By George W. Cushman, FPSA

Illustrations by the Author

The view is held by many that a motion picture is at its greatest only when it creates something which does not exist in real life. This could only be some kind of a story picture, for a strict recording on film of an event or of a place does not create anything. It merely records what actually happened.

A vacation film is usually just that—the recording on film of events that happened or places visited.

Just the opposite is the case when a story is filmed, showing people doing things they never really did at all, at least not until the camera was set up.

But a story doesn't have to be one of fiction. A story can be a true story. Both kinds make interesting motion picture material, and most people seem to think that when a film has a story, either real or imaginary, the medium is then being used to its fullest.

ferred to as a story. The plot of a play or novel is called a story. An anecdote, fable, or legend is also referred to as a story, as is a fib or lie.

Though there are many definitions, it may be seen that all are alike in that they relate to something that happened or might have happened. Therefore, if we want to tell a story by means of the motion picture, we must depict something that happened. Our experiences during a two weeks vacation could, therefore, be considered as a story. But as a rule, in motion picture terms of reference, a story type film is one in which the story is not true—something the filmer has dreamed up or copied from literature. Then through the medium of motion picture film he creates the story in its entirety and tells the story pictorially.

It is this type of story that we shall deal with in this lesson. In the following lesson we shall discuss true story filming and documentary work.

A. WHAT IS A STORY? It seems to have several definitions. A story is an account of a happening or a group of happenings, and these can be either true or false. A newspaper article is re-

B. PLOT OR INCIDENT. If you filmed a series of related events, would you

THE TURTLE HUNT

SHOOTING ORDER	SCENE ORDER	DESCRIPTION	SOUND
1	1	LS Fade-in. Back yard showing Tom building turtle pen.	Music. Light and gay.
2	2	MS Tom continues building.	
3	3	CU Tom's hands building fence.	
2	4	MS Tom continues building as young brother Ed enters scene from right rear.	
6	5	CU Ed watching.	
2	6	MS Ed slowly walks closer as he inspects the job.	
4	7	CU Tom's face as he continues building.	
2	8	MS Ed walks to Tom as Tom stands up.	
5	9	MCU Two shot. Ed speaks:	"What are you doing?"
		Tom speaks:	"Building a turtle pen."
6	10	CU Ed speaks:	"Why do you have some turtles?"
7	11	CU Tom speaks:	"No, but I'm going to catch some."
5	12	MCU Ed speaks:	"Heck, I could catch more turtles than you!"

Fig. 13A

have filmed a plot or an incident? What is the difference?

An incident is any event that happens. A plot is an incident that asks a question or presents a problem, and, before the film is over, answers the question or gives a solution to the problem.

Which is better to film, plot or incident? Both are equally good, but any audience becomes intensely interested in a film that asks a question. An audience will watch the film carefully until the answer comes.

As an example, John wants to marry Helen, so immediately we have the question, "Will John marry Helen?" And then, no sooner has this question been made apparent than Bill comes along and indicates he also loves Helen and wants to marry her. But because John is a fine person of good character, and because Bill is a liar, a cheat, and generally no good, we are pulling for Helen to say "yes" to John.

We now have conflict. For a while Helen appears to like Bill more and more. Our interest is greatly heightened; we are pulling for John all the time. Helen ponders. At the end of the picture we get our answer to the question: John does marry Helen. This is called the climax, and at this point the picture should end. As soon as we get the answer to the question we have no more interest in the story.

This is a simple plot. Any film gains in interest value when an incident is presented in question form. A man and wife go fishing. That is an incident. But if the woman boasts she can catch more fish than her husband, we have a question (Can she?) and immediately a plot.

C. WRITING THE SCENARIO. When a new house is to be built, an architect draws the plans. Otherwise the carpenter wouldn't know how to do any of the construction. The same is true of a movie story. An architect must draw the plans, as carefully and as accurately as the architect does for the house. These plans are called the script. The script describes each scene that is to be shot, telling the cameraman and director exactly what is to be done in each scene, whether the scene is to be a long shot, medium shot, or close-up, and, if the film is in sound, the lines the actors are to speak.

There are many forms of writing a script, but the actual form used is not too important. The main thing is to make sure that the information needed by the cameraman and director are given.

Sometimes two scripts are made for a film, an editorial script and a shooting

script. The former gives the order in which the scenes will appear in the finished film, while the latter lists the scenes in the order in which they should be filmed to conserve time and expense. Quite often both scripts are combined, such as we have done in our illustration 13A.

This is a typical script style. The description of the scenes appears in the wide center column, each scene being preceded by the symbols which indicate whether it is to be a long shot, medium shot, close-up, or medium close-up. Any symbols can be used that are understood by the cameraman and the director, but these are the ones normally employed. The sound is described in the right hand column.

D. SHOOTING SCRIPT. At the left of the description is the number of each scene, showing its order in the finished film. By listing scenes in their chronological order the reader gets a good idea of what the film will be like when completed.

At the extreme left is the shooting order. This could be a separate script, as we mentioned earlier, but it serves equally well to place the shooting order on the same page as the chronological order.

What is a shooting script? It is a list of scenes in the order in which they will be shot. Look at this simple script of a basic plot scenario. In our example we list 12 scenes. This means 12 different camera set-ups. If it took an hour to set up lights and camera for each scene, it would require 12 hours alone for setting up the camera.

However, scenes 2, 4, 6 and 8 can all be shot from the same camera position. If this were done it would save three hours production time. It is for this reason that we list all scenes that can be shot from one camera set-up. The shooting order does this for us.

In the first camera set-up we will shoot scene 1. In the second we will shoot scenes 2, 4, 6, and 8. In the third we will shoot scene 3. In the fourth we will shoot scene 7. In the fifth we will shoot scenes 9 and 12, and so on down the line.

When the film is finished, the film editor will take these scenes and place them in their chronological order.

E. THE INTRODUCTION. Let's look, now, at the filming of a simple story type film possessing a simple plot. The first shot of our film, "The Turtle Hunt," is described as a long shot which fades in and shows the back yard of a home. In the center of the scene we see the



Fig. 13B

image of a boy about 14 doing something in a bent over position. The purpose of this scene is to introduce us to the locale of the first bit of action. This is also known as an establishing shot for it establishes in our mind that the scene for the film takes place in the back yard of a home.

Once this introduction between audience and locale has been made we can tell the audience a bit more. We want to concentrate their attention now on the boy, who, after all, is the center of action and center of interest.

So we move to scene 2 which, although it is a continuation of the first in action, is different in that its emphasis is on the boy and what he is doing (Fig. 13B). We ask ourselves, what is he doing? He seems to be building a fence. On the screen this shot might well be followed by a close-up of the boy's hands, for they seem to be holding the key to what is going on.

F. ESTABLISH SECOND CHARACTER. In these first three scenes we have established the locale and the first actor in the film, though we do not yet know what he is doing, and we wonder. At this point a second figure enters the scene from the right rear. In order to allow this person to enter the scene in full view of the audience, the camera must move back until the entire area is covered by the lens. We see the second lad walk in (Fig. 13C) and he watches the first boy. This is scene 4.

At this point we would like to have a better look at the second boy—a more intimate introduction to him, so we go on to scene 5 which gives us a close-up. He, too, wonders what the larger boy is doing, and his wonder is reflected in his face.

In scene 6, which is a continuation of scene 4 (again Fig. 13C) the smaller boy walks closer to get a better view of the action. As he walks closer, the larger boy stands up, and they begin to talk in scene 9 (Fig. 13D). When asked what he is doing the older boy replies he is making a turtle pen. The



Fig. 13C

little boy scoffs and says that he could catch a bigger turtle than the older boy could. At this the older boy laughs and says that's impossible!

G. THE KEY SCENE. This scene, 13D, is sometimes referred to as the key scene, for it is in this shot that the question arises. It is, simply, "Will the smaller boy catch the largest turtle?" It is at this point that the plot really begins. Introductions are complete. The story starts. The audience is now wondering what the outcome will be. Which boy will catch the larger turtle?

H. THE TRIANGLE. A plot is sometimes diagrammed as being in the form of a triangle. At the bottom left corner is the protagonist, the principal character in a story or plot, such as John in our romantic earlier example. In the lower right hand corner is the antagonist, the "bad guy," the character who is against the protagonist and who fights him all the way. And at the top of the pyramid is the object both characters are after. In our example Bill would be the antagonist and Helen the object.

These three need not all be people, such as is the example with our two boys. Their object is the largest turtle. In a race to climb a mountain, the object would be simply the honor of arriving first at the top. :

And men don't have to fight against men. The crew of a small sailboat may battle endlessly against a bad storm at sea. The object, to keep the ship from sinking. The crew serve as the protagonist, and the bad storm is the antagonist.

I. CONFLICT. The secret of any good plot in some form, whether it be physical, mental, or purely sportsmanlike, such as climbing a hazardous mountain. The greater the conflict between the two sides of the triangle as they struggle for the object, the more intense the interest on the part of the audience. In a well-written plot the protagonist will win for a while, then the antagonist



Fig. 13D

gets an upper hand. This see-sawing back and forth keeps the audience interested in the picture as the plot develops.

J. MOVEMENT. In motion picture work we often hear the term movement. This should not be confused with mere action, which is what an actor does in a single scene. By movement we mean the progression of the story, the continuation of the plot and its unfolding. When there is no movement the story is said to stand still. At such static times the audience becomes restless and loses interest in the plot. Therefore, a good story film keeps the plot moving right along towards its revealing climax.

Let's pick up our two young actors at this point. In Fig. 13E we find they are heading for the hunting grounds. Our interest continues to heighten as we wonder which boy will find the largest turtle. In this particular plot we might point out that neither boy has been portrayed as either the protagonist or the antagonist. If the audience favors the little fellow, he may be considered the protagonist. If it is the other way around, then the sympathies lie with the older boy. It is possible that the audience, like the crowd at a ball game, may have divided loyalties as far as the two boys are concerned.

The boys spend considerable time looking for turtles. All kinds of obstacles could be thrown in their path to create conflict, such as high fences to climb, creek beds to cross, steep hills to ascend, and so on.

Then, as illustrated in Fig. 13F, we



Fig. 13F



Fig. 13E

might show one of the boys at last spotting a small turtle. At least now we know we will have a winner. If it is the larger boy that scores first, what about the younger lad? We might show him having trouble catching a slightly larger turtle, followed by the older fellow landing a still bigger specimen. In this way the plot see-saws.

K. TEMPORARY SETBACK. In most film stories, both the protagonist and the antagonist will have one or more temporary setbacks. The hero can break his leg, the villain can be put in jail, the mountain climber loses his rope or climbing stick, Bill gives Helen an engagement ring—all of these serve to jolt the audience and increase interest.

In Scene 13G we see the younger lad quite downhearted. He has been hunting for half an hour, hasn't seen a turtle, is dog tired, and ready to call off the hunt. He looks out across the nearby terrain but sees not a moving thing.

L. THE ANSWER AND CLIMAX. One last look around, says the boy, and it's all over. But far away on a hillside he sees what appears to be a large rock slowly moving. He rushes over, picks it up (Fig. 13H). He wins. He did, indeed, find the largest turtle. This is the second most important scene, for it gives us the answer to the question asked in the key scene at the beginning. This scene is also called the climax for the same reason. We have the answer—the story is done.

The difference between the profes-



Fig. 13G

sional filmer and the beginner is that the professional stops his story right here. He knows that no additional scenes can be of any interest to the audience. The beginner may well follow this example and end his story here, too.

Sometimes a film ends very abruptly—so much so that the audience feels “left in the air.” For this reason one or two more scenes sometimes are added to serve as a “cushion”—to let the audience come easily back to earth. If John finally gets Helen to say she’ll marry him, a brief shot of their wedding, rice throwing and all, serves to clinch the ending and bring the audience back to earth again. The mountain climber accepts a trophy from the Mountain Climbers’ Society. The captain whose ship weathered the storm sails into port.

And as for our turtle hunters, a final scene showing the little fellow proudly placing his huge turtle in the pen beside half a dozen smaller specimens could precede a fade-out of a mile wide smile on the young lad’s face.

M. STORY MATERIAL. What makes a good story? Actually, any logical situation which is acceptable to the audience can be worked into an interesting story by so presenting it that a question is asked. Then, by presenting conflict, interest is heightened, and the answer to the question ends the film. It is not so much the story material or story line that interests the audience as much as how it is presented.

We have outlined only a simple plot and its construction. Beginners at story filming should take a simple story, write the script as we have indicated, shoot the scenes, edit them, and study the results. By eliminating footage which does not in some way advance the plot, a tight little film story will result. Further experience in this type of filming will help develop ideas for introducing minor plots, sub plots, counter plots, and other complications which are all a part of making a movie story.

But begin with a simple plot. Creating a story in this fashion, that doesn’t and never did exist, is using the motion picture medium to its fullest.



Fig. 13H

National Lecture program

Bielenberg and Ruch Tours

Scheduling arrangements for the three NLP Tours between January and June, 1961, are progressing favorably.

Rev. Herman Bielenberg, FPSA, Warren, Pa., will travel through the Central South and Southwest to California between Jan. 10 and April 1. He will also tour New Jersey, New York and the New England states starting April 24.

Announcement of this tour appeared in the Sept. JOURNAL. Mr. Bielenberg is handling his own booking and further information on his inspirational and humorous programs may be obtained by writing him at 8 Branch St., Warren, Pa.

Dr. Fred J. Ruch, APSA, Plainfield, N. J., will take a route through the central part of the country to the Southwest, thence to California. His tour begins the day after Easter, April 3. Details were carried in the October JOURNAL and the speaker’s schedule is being prepared by Maurice H. Louis, Hon. PSA, FPSA, Chairman of NLP, 333 West 56th St., New York 19, N. Y.

An Opportunity to Serve

As this is being read, Barbara Green, FPSA, should be back at her Brooklyn, N. Y., home, safe and sound after completing her sixth NLP Tour. Covering 13,000 miles, mostly by air (possibly dog-sled in British Columbia, Alberta and the Rockies), she presented twenty-three color and B&W programs.

Few individuals have the stamina or the necessary time to devote ten weeks to travel as did Mrs. Green. But there are some, and NLP is continually seeking them out. Of course, both the quality of prints or slides, and the program, must be outstanding.

NLP often is asked why it does not arrange tours of less than four weeks duration, or schedule spot-bookings for speakers. As in all PSA activities, NLP relies on volunteer workers. It requires almost as much planning and effort to sponsor a short tour as a long one. Hence, certain restrictive measures are necessary.

At the moment, however, NLP is studying the feasibility of sponsoring “Short Circuits by Air.” It may be possible to arrange trips of two weeks, with a minimum of six lecture engagements. Increased travel expense would probably raise the speaker’s fee to \$100 per lecture.



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Meet MR. RATTLESNAKE



Den of the Rattler is among deep-cleft rocks, dangerous territory in spring and fall when he stays close to home. He hibernates during the winter, ranges far for food throughout summer.

OUR FRIEND, Mr. Rattlesnake, is a charming "crittur" and extremely interesting, too. He is one of mother nature's best models as he is never in a hurry, and never puts himself in an awkward position. So let's take a few close-ups of him and startle the judges of some of our nature shows.

First, when you set out to photograph any "crittur," it's a good idea to learn everything you possibly can about him. Here is an introduction to Mr. Rattlesnake. He belongs to the family of pit vipers, called by scientists *Crotalidae*. There are 26 species of rattlesnakes in continental U. S. A. and fifteen of these call my state, Arizona, "Home, Sweet Home." This story is concerned

Here's expert advice on the behavior of a fascinating subject. If you are so inclined, you can use it to help you get some striking nature pictures. If your main interest in this fellow is in avoiding him, or making any chance encounter as brief as possible, this information will be of considerable help, too

By LeROI RUSSEL

Nature photographer, Prescott, Ariz.

with the Western Diamond Back, *Crotalus Atrox*. Mr. Rattlesnake is very poisonous but is also a gentleman, so you needn't necessarily go out and buy more life insurance before you photograph him. As an assassin the cards are definitely stacked against him. Here are a few reasons why a bitten person has quite a few chances of survival with proper care:

1. His fangs may penetrate an area of fatty tissue and therefore diffusion of the venom is extremely slow.
2. The snake may bite thru thick clothing or shoe leather and, as the opening of the poison duct is not at the point of the fang but a ways back, the venom may be absorbed before entering the blood-stream.

Anger is demonstrated by snake in author's back-yard nature "studio." He is not now in striking position.



Dangerous Curves shows the rattler ready to strike, with front portion of body coiled in a graceful "s."



3. If the snake has fed recently, he may have used up a good portion of his venom. At times he may use up to one-third of his capacity to secure his prey.

4. Young, old or sick snakes' venom lacks the killing power, drop for drop, of a healthy adult specimen.

5. Sometimes, Mr. Rattlesnake misjudges the distance of his strike and ejects his venom before striking the person.

6. Also, sometimes only a glancing strike is encountered or you may jerk away so the fangs do not penetrate deeply enough.

7. Sometimes Mr. Rattlesnake has lost a fang and you get only the venom from one fang, which greatly reduces the quantity injected.

8. The fangs may enter very thin skin and hit bone before the fang opening is under the skin, thereby ejecting his venom outside the skin.

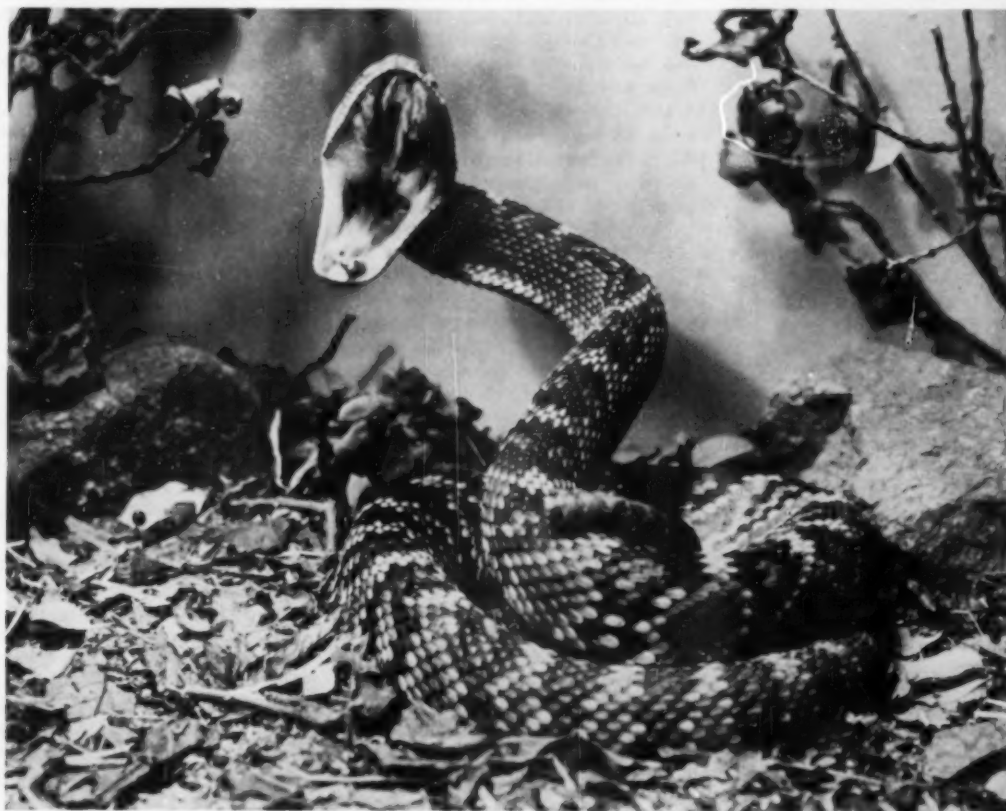
9. Finally, we know where he is and we, as photographers, are very careful. We know he is extremely dangerous.

So, the cards are stacked against him, but for crying out loud never lose respect for Mr. Rattlesnake! He is not a toy. Mr. Rattlesnake does not have to be coiled to strike, as he always carries the front third of his body

in a graceful "S" curve. He can coil and strike in a split second. Usually, when coiled, he only strikes about one third of his length. Very seldom does he disturb the bottom coils when he strikes. When striking from a coil, his head and about one third of his length is drawn to the back side of the coil. Accompanying *Dangerous Curves* shows this striking position exactly. From this position he can strike faster than the eye can follow, and just as quickly he returns to his original position ready to strike again. When he has completed about one half of his strike, his mouth pops wide open. Before he hits his prey, his hinged fangs, which normally rest against the roof of his mouth, are erected and he completes his strike in a downward curving arc. This can be seen in the accompanying print, *The Strike*.

Pit vipers are the most highly evolved of all snakes. They have the perfect lazy way of getting their food. Mr. Rattlesnake merely makes his way to a good hunting ground and waits for dinner. He eats only warm-blooded prey and pits below his eyes (seen plainly in *Dangerous Curves*) warn him of the approach of warm-blooded prey as they are temperature glands. Then he merely strikes his prey, settles back until it is dead, and eats it at his leisure. (Continued on next page)

The Strike reveals Western Diamond Back, mouth opening as he lunges forward. A few inches more and his fangs will be erected. From this position he can strike many times without disturbing his lower coils.



Mr. Rattlesnake got his name from the "door-bell" he carries on his tail. Here is why I say the Western Diamond Back is a gentleman. At the approach of a large warm-blooded animal like man, Mr. Rattlesnake's temperature glands warn him. To protect himself from being stepped on, he vibrates his tail, causing his "door-bell" to sing out. This warning is usually enough to make the most hearty beat a hasty retreat, during which Mr. Rattlesnake also tries his darnedest to make himself scarce. Even he knows man is his greatest enemy.

Mr. Rattlesnake has no external ear openings, so he cannot hear, although he can pick up vibrations from the ground. He has no sense of taste. His forked tongue is merely a delicate, harmless instrument that picks particles from the air and deposits them on an organ in his mouth which results in a sense of smell.

The story that you can tell a rattler's age by counting his rattles is utterly false. When the baby rattler is born, he is equipped with a button, and every time he sheds his skin he gets another rattle. On good food, a rattler will shed his skin up to three times a year. Therefore, a year-old snake may possess a button and three rattles. On an older specimen the rattles may be broken off traversing rough country, so an eight-year-old rattler may have only two or three rattles.

Mrs. Rattlesnake gives birth to live youngsters and there is no family affiliation, which marks as a falsehood the old story that in times of danger, Mamma rattler opens her mouth and the youngsters glide down her throat and rest in her tummy until the danger is past. Here is the truth of the matter. The rattlesnake has the most powerful digestive system in the world. It not only digests flesh, but the bones, feathers and fur of its victims. So, if the delicate young snakes crawled down into the Mamma's stomach, how long do you think they would last?

Snake eyes are especially adapted to focus on close-up objects and their glassy stare comes from the fact that the snake has no eyelids like ours. The snake's eyelid is a transparent membrane which is permanently closed. Snake eyes have either round or elliptical pupils. The elliptical pupil is better adapted for night vision and this is the type pupil Mr. Rattlesnake has. You can correctly presume he is a night prowler.

When the rattler sheds his skin, he also sheds the skin over his eyes. During this process a fluid forms between the eye and the skin so he is unable to see very well. This results in a very uncomfortable and bad-tempered snake

which is liable to strike at the least cause. At this time his eyes look like polished opals. Remember this if you encounter him at this time.

In the fall Mr. Rattler finds a hole in the rocks. He hibernates below the frost line all winter, as he cannot stand temperature below 32° or he is a dead snake. A typical den is shown in *Den of the Rattler*.

All in all, Mr. Rattlesnake is an extremely interesting subject and only a few highlights are touched on here. Please remember, though, to handle him with care. If you get bitten, the chances are 99 out of 100 that you'll be able to continue to complain about your income tax and the high price of groceries if you have adequate medical attention. How reassuring these figures are depends on you.

Now that we know something about him, let's take a few shots. My pet way is to capture Mr. Rattler and bring him home to my backyard studio for photography. I have cactus and other desert plants growing here, so I merely turn him loose and tease him with a snake hook (rubber-tipped) until he gets so angry he will not try to get away, but will stand and fight any and all comers. Then it is a simple matter to get the pictures you want.

I use two twin lens reflex cameras mounted side by side on a home-made tripod that holds the cameras about one foot above ground level. The story of how to make this tripod is being written by James T. Johnson, APSA, of Santa Barbara, Calif.

Mr. Rattler does not like fast movement, so for gosh sakes move slowly! We have plus two supplementary lenses on those reflex cameras and we just gotta get in close—about 19 inches.

Here we have an extremely angry rattlesnake who is just waiting for a chance to get that Knucklehead Russel behind those black boxes. Now it is up to me to slowly, slowly advance the cameras toward Mr. Rattler, who is posing nicely. He cannot hear, so I don't have to worry about sound. He is keeping his eyes on me, though, just waiting to see what develops. We have to focus those cameras, and that means fingers in front of the cameras are well within striking distance.

Slowly, slowly we focus and then, as the cable releases are behind the cameras, we are in business. Take many shots with slight differences, as a coiled rattler has a lot of mergers that blend into the background.

Now, if we want a change of position, all we have to do is back slowly out of range, then move quickly to one side and Mr. Rattler's head will follow like a flash. Sometimes he will rearrange his coils which gives us a differ-

ent shot. Sometimes he will raise the front part of his body off the ground and give us a shot like *Anger*.

Eventually, Mr. Rattlesnake tires of the proceedings and sometimes will deliberately yawn in your face. It's very unpolite, but if you are alert you'll get a shot of the yawn.

Once in a while you will find a bad-tempered rattlesnake which will strike at anything. Then you should use the regular lens to work from a distance out of his range.

The *Strike* shot was taken in a cage with a glass front. The snake would not strike, so I removed the glass. He immediately went on the warpath, so I let him strike at the air forty or fifty times until he slowed down.

He seemed to say to himself "What's the use, I can't seem to hit that Knucklehead Russel anyway!" After he slowed down it was very easy to get this strike shot at 1/500 second.

One thing to remember though, is never have an audience when you are shooting Mr. Rattlesnake. You just must concentrate on the snake and your equipment or you are liable to get hurt. Audiences are distracting, and one can afford no disturbing elements when messing around dangerous "critturs."

All in all, Mr. Rattlesnake is a graceful subject and does not demand a model fee. So, the least we can do for him after we get his picture is to take him back where we got him and turn him loose. That is, if we got him way out in the sticks where humans seldom go—and that is where we find most of Mother Nature's charming subjects.

Is he scarce? No—Mr. Rattlesnake lives in every state of Continental U. S. A. with the possible exception of Maine. Well, what are you waiting for? But please remember to *handle with care*, as he really is dangerous. •

We hasten to second the author's words of caution, and to point out that his fascinating article contains much information of value to the photographer whose prime interest in Mr. Rattlesnake is in avoiding him while out in search of other nature subjects.—Ed.

NLP Assistant Named

NLP Chairman Maurice H. Louis has announced the appointment of Floyd A. Lewis, APSA, Jackson Heights, N. Y., as his assistant. Mr. Lewis is nationally known as a nature and color slide exhibitor, judge and speaker, and is active in PSA and club affairs. He has served as editor of the *Color Division Bulletin* and is past president of the New York Color Slide Club. Mr. Lewis' first assignment is the establishment of an NLP Committee that will cover all areas of the U. S. and Canada. •

The Editor's Corner

We're just back from Houston, still out of breath, as this issue of the JOURNAL goes to press. It was good to meet so many friends, old and new, and to talk with readers, authors and editors about JOURNAL plans.

Faced with a tight schedule, we spent much of Saturday pasting up the *Houston Album* which appears on pages 28-29. Pictures were taken by the P-J team organized by Chairman Vince Stibler, APSA, and including Willard Heath and Bill Thompson of San Antonio, Alden Seifried of St. Petersburg, Fla., Howard Clark of Springdale, Ark., Marie Bashor of Sevierville, Tenn., Elmer Steiner of Burbank, Calif., and Alva Dorn, APSA, of Kalamazoo, Mich., who is gathering slides to present *The Houston Story* next year. Fern Good of Davenport, Ia., assisted with her trusty Polaroid. There were many more fine shots than we could use; we wish they all could be published. In a future issue we hope to tell how the convention was covered, with notes on bath-room development.

We're indebted to Ann Kendlehart of Pittsburgh, National Publicity Chairman, for gathering the advance information and portraits needed to bring you the report on this year's PSA Honors recipients on pages 24-26. Ann produced an innovation at Houston—a *Convention Newsletter* published three times to provide up-to-date information on program changes, newly-scheduled meetings and special events, and news of awards made during the course of the convention. An attractive feature was a "Who's Here" list, a place to look for the names of your friends. The *Newsletter* performed a valuable service, providing much more information than could be transmitted by the conventional bulletin-board system. We suspect it could have been worth even more, if more of us had learned to make use of it sooner. We hope it will be con-

tinued at the New York convention.

This month seemed a particularly fitting one to present *How PSA Honors Are Born* by DeWit Bishop, APSA, retiring Honors Committee chairman. New appointments to the Committee, announced at Houston, are Warren H. Savary, FPSA, and Mrs. Caryl R. Firth, FPSA. Jack M. Endres, FPSA, is the new chairman.

It's fun to trace the way different JOURNAL features develop. No two come into being the same way. This month's pictorial report on the South African Exhibition really began some nine months ago when President Bob Goldman and his wife, Edna, visited Dr. Bensusan at Johannesburg on their around-the-world tour. They learned of the show, then being planned, and were impressed by the variety of pictures being gathered for it. Preliminary arrangements then were made to make prints available to the JOURNAL, and a selection arrived some six months later. The sampling is sparse in relation to the 325-print exhibit, but we hope it has retained some of the flavor of the show.

Sometimes we don't have information at hand to introduce an author or photographer properly. That was the case when we published Jean Littlefield's photo essay on Windows in the August JOURNAL, and we would like to try to make up for the omission now. Miss Littlefield has been with the U. S. Overseas Schools since 1947, now is Director of the Heidelberg American Elementary School located in Patrick Henry Village. She seeks to combine her photographic skill (New York Institute of Photography, Leica School in Wetzlar, Army Signal Corps School) with her interest in people as a cultural anthropologist (University of Colorado, Harvard, and combined Doctoral program at the University of Paris-Harvard in Human Development). Presently she is working on a children's book on the Rhine, from its headwaters to Rotterdam.

Although single, she has two adopted



Jean Littlefield, Jon and Ann

children, Ann and Jon, both four, who have been with her three years. She uses a Leica, a Rolleiflex and a 4x5 Linhof, is a member of Color, P-J and Pictorial Divisions and is working on her second star in Color. We hope we shall be hearing from her again soon.

Bob McIntyre

Bulletin Contest Winners

(Continued from page 18)

Life Camera Club, Metropolitan Stereo Club, Minneapolis Color Photo Club, Montreal Camera Club, Santa Clara Camera Club, Silhouette Camera Club, Stamford Camera Club, The Stockton-on-Tees Photo-Colour Society and Toronto Camera Club.

Bulletins of these clubs were cited for excellence in appearance: California Camera Club, Chicago Stereo Camera Club, Christchurch Photographic Society, Inc., Cleveland Photographic Society, Club Fotografico de Cuba, Color Camera Club of Westchester, Equitable Life Camera Club, Johannesburg Photo and Cine So-

ciety, Kalamazoo Camera Club, Kodak Camera Club, Metro Movie Club, Metropolitan Life Camera Club, Metropolitan Stereo Club, The Stockton-on-Tees Photo-Colour Society, Sunset Camera Club, Toronto Camera Club, Toronto Guild for Colour Photography, Tulsa Camera Club and West Essex Camera Club.

Most club publications have shown a marked improvement since the Club Bulletin Contest was inaugurated several years ago so we feel our competition and Camera Club Guide on this subject has been of value. If you desire more service we suggest writing Henry Barker, FPSA, 392 Hope Street, Glenbrook, Connecticut for Bulletin Advisory Service. — Russell Kriete, APSA, Chairman, PSA Camera Club Committee.

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ETKIND, Dr. Irving W., 1405 Chapel St., New Haven 11, Conn. 9'60 C
Mrs. Ruth M. Rowe
FISCHE, R. Kenneth, 5111 8th Rd., S., Arlington, Va. 9'60 J
John Meershan
GALLAGHER, Roy L., 909 Woodruff Ave., Jacksonville 5, Fla. 9'60 C
Mrs. Julie Paulsen
GOREHAM, A-1C Larry G., AF 1748 2339, Box T-446, Tinker AFB, Okla. 9'60 P
M.C.
GROSSMANN, V. C., 4716 Rosewood, Riverside, Calif. 9'60 JP
Leona Piety
HAAS, Miss Virginia, 126 W. Oley St., Reading, Pa. 9'60 CJ
Norman E. Weber
HALL, George D., 612 - 20th St., S., Arlington 2, Va. 9'60 CMP
John Daucher
HARRED, George H., 15 Chestnut St., Westerly, R.I. 9'60 P
Ethel Pendleton
HART, Thomas Jay, 600 S. 7th St., Springfield, Ill. 9'60 CPT
Dorothy M. York
KENNEDY, Mrs. Jane G., 17 Park Ave., New York 16, N.Y. 9'60 C
Ludolf Burkhardt
KETCHUM, Dave, 8726 Burton Way, Los Angeles 40, Calif. 9'60 M
E. Wildi
KIMBLE, Miss Dorothy Jeanne, 1017 Market St., San Francisco 3, Calif. 9'60 C
Betty Randall
KINAMAN, Dorothy (Mrs. Russell B.) Briarview Manor Apts., White Plains N.Y. 9'60 C
Mrs. Betty Willis
KINDRICK, Mrs. Esther, Rt. 2, Box 40, Bend, Oreg. 9'60 CN
Wm. L. Van Allen
KRESHTOOL, Dr. Bernard, 711 Coverly Rd., Wilmington 2, Del. 9'60 C
Dr. Martin B. Yalissove
LABBITT, Mrs. Myrtle, 1809 Sycamore Royal Oak, Mich. 9'60 M
Adrian J. Lunzig
LA LONDE, George E., 2906 P St., Vancouver, Wash. 9'60 CM
Film Pack Camera Club
LAMOREUX, Rachel E. (Mrs. W.F.) 36054 Niles Blvd., Fremont, Calif. 9'60 CNJP
LAMOREUX, W. F., 36054 Niles Blvd., Fremont, Calif. 9'60 CNJP
Mrs. James Minor
LANE, Kingston, 1200 Madison Ave., New York 28, N.Y. 9'60 CP
Joseph A. Bernstein
LEEMANS, Francois, 4205 Marcl Ave., Montreal, Que., Canada 9'60 CP
F. W. Simard
LUSAK, Nestor, 27 Gwendolyn Ave., East Islip, N.Y. 9'60 P
M.C.
McCOY, Floyd H., Pitcairn Island, South Pacific Ocean 9'60
Roy Meiss
McKee, Catherine (Mrs. James K.), 207 Packard St., Bloomington, Ill. 9'60 CN
McKee, James K., 207 Packard St., Bloomington, Ill. 9'60 CN
Lillie Murphy
MEANEY, James A., 3 Kingston St., N. Dartmouth, Mass. 9'60 J
M.C.
MEWBORN, Walter E., 3660 Kimball Ave., Memphis 11, Tenn. 9'60 P
Eugenie Buxton
MONACCO, John, 1594 Albany Ave., Hartford 12, Conn. 9'60 C
Alex Potamianos

MORGAN, B. J., R.D. 3, Te Kuiti, New Zealand 9'60
Mrs. Irene A. Cooper
MORGAN, Mrs. Eleanor T., 121 Arlington Dr., Pasadena, Calif. 9'60 C
Pauline Mondy
MURPHY, Lt. Col. Edward B., 3836 Hill Top Rd., Fort Worth 9, Tex. 9'60 C
Charles F. Swenson
MURRAY, Miss Violet S., 525 W. 238th St., New York 63, N.Y. 9'60 C
Mrs. Mary W. Brown
NEEDLEMAN, Everett, 9 S. Clark St., Chicago 3, Ill. 9'60 C
Loren M. Root
OSBORNE, J. R., 88-11 34th Ave., Jackson Heights 72, N.Y. 9'60 C
R. Robert Franco
PACE, Mrs. Selma E., 205 N. 51st Seattle 3, Wash. 9'60 C
Vonia Swigart
PETERMAN, Miss Ida, 333 Wayne Ave., Oakland, Calif. 9'60 CT
Mrs. Estelle Marker
PINNEY, Bernard, Heywards Point, 1 R.D., Port Chalmers, Otago, New Zealand 9'60 P
Irene A. Cooper
PRESSWOOD, W. H., Presswood Drapery Stores Ltd., Kaitiaia, Northland, New Zealand 9'60
Irene A. Cooper
RICHEY, John A., 17 Shadyside, Summit, N.J. 9'60 P
William J. Barrett
RUTLEDGE, Mrs. Claire L., 8 Mesa Pl., Colorado Springs, Colo. 9'60 CNP
Pauline G. Wick
SCHNEIDER, Miss Aretta A., % S. Schneider, 2002 W. Foster Ave., Chicago, Ill. 9'60 CP
Myron N. Levinson
SEIDEL, Kurt, 4110 Dumbarton, Houston 25, Tex. 9'60 C
Roy H. Kuehnell
SHEPPARD, J. R., 20 Talisman Ave., Oriel, Bedfordview, Transvaal, South Africa 9'60
D. W. Bradley
SKUBAS, William J., 399 Nichols St., Bridgeport, Conn. 9'60 P
Leonard M. Irving
SPEARS, Mrs. Velta L., 101 W. Wilhelmstadt St., Bossier City, La. 9'60 P
Dr. Harold E. Hammar
SPITTLER, Gerald R., 2629 S. 7th, Springfield, Ill. 9'60 P
Dorothy M. York
STEWART, Miss Donelda, 728 8th St., E., Owen Sound, Ont. Canada 9'60 CM
Jack Rudell
SUTHAARD, James A., 4938 Rutile St., Riverside, Calif. 9'60 CP
Lloyd Gregory
TURNER, Charles W., Sneedville, Tenn. 9'60 JP
M.C.
VOLK, Mrs. Jeanne E., 13 Fairway Ave., Northfield, N.J. 9'60 P
Mrs. Joseph Bingham
WALTMAN, Dr. Jack M., 649 Uclan Dr., Burbank, Calif. 9'60 C
Ruth Penrose

WEBER, Glenn L., 1309 Weber, Alameda, Calif. 9'60 CS
Vol Benz
WHITTEN, R. E. L., Box 7171, Dallas, Tex. 9'60 C
Dr. Phil K. Hudspeth
WHYNOT, Miss Jacqueline, 1553 W. Capitol Ave., Springfield, Ill. 9'60 CP
Mrs. Dorothy M. York
WILLIAMS, Cletis, Box 133, Forrest, Ill. 9'60 CM
George F. Godfrey
WILLIAMS, Mrs. Wendy, 111 W. 83rd St., New York 24, N.Y. 9'60 CN
Dr. Richard B. Pomeroy
WITHERS, Robert G., Box 32, Tauranga, New Zealand 9'60 C
Mrs. Irene Cooper
WONG, Siew-Kong, No. 9 Rd. No. 4, Tiong Nam Settlement, Kuala Lumpur, Malaya 9'60 CM
C. C. Too
WRIGHT, Miss Emma Ruth, 1702-D Argentinia, Dallas 24, Tex. 9'60 P
Murlon H. Dye
WULLBRANDT, Ernest, 825 Walnut Ave., Box 246, Carpinteria, Calif. 9'60 M
M. M. Deaderick

CAMERA CLUBS

AUCKLAND CINE LEAGUE, % Mrs. E. Innes, Box 3618, Auckland C.1., New Zealand 9'60 M
Lloyd G. Edwards
CHAPEL HILL COLOR CAMERA CLUB, % Mrs. Horace Crockett, Country Club Rd., Chapel Hill, N.C. 9'60 C
M.C.
COLORSLIDE SOCIETY, Box 155, Oakland, Calif. 9'60 C
John D. Stericca
GERMISTON CAMERA & CINE CLUB, Box 222, Germiston, Transvaal, South Africa 9'60
D. W. Bradley
GT. BARRINGTON CAMERA CLUB, % Mrs. Terrence Coyle, 9 Park St., Gt. Barrington, Mass. 9'60 C
Sara L. Young
HARVEY COUNTY CAMERA CLUB, % Bob Swickard, 606 High St., Newton, Kans. 9'60 C
Alvin B. Unruh
HUE & SHADOWS CAMERA CLUB, % H. R. O'Dell, 8719 Youngdale Ave., San Gabriel, Calif. 9'60 C
John W. Forhan, Jr.
LEWIS CLARK CAMERA CLUB, % Mrs. Faye Durant, 315 12th Ave., Lewiston, Idaho 9'60 CP
Ira S. Dale
LITCHFIELD CAMERA CLUB, % Lyda Davis, Box 352, Bantam, Conn. 9'60 CP
Wilbur J. Morse
PHOTO ARTS CAMERA CLUB, % Henry Cook, 926 Healep Ave., Donora, Pa. 9'60 CN
Nelson L. Murphy
UNDERWATER PHOTOGRAPHIC SOCIETY, % Zale Parry Bivens, 1147 Montecito Dr., Los Angeles 31, Calif. 9'60 CMNP
Howard Kennedy

PSA Trading Post

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 1822 Leland Ave., Chicago 49, Ill., by the 20th of the month and will normally appear in the second following issue. PSA assumes no responsibility because of this free listing service.

WANTED—2-7½" lenses for Bell & Howell Filmo Slidemaster projector Model 154-A or will buy complete projector with 7½" lens. State price and condition of equipment. Clarence A. Kissinger, 4400 Market St., Youngstown 12, Ohio. 2c10

SALE—Leica IIIH cassettes, brand new, \$1.00 plus postage. Carl Hart, Wyomissing, Berks County, Pa. 2c10

SALE—Bell & Howell Monitor Mixer, used very little, cost new about \$150. Best offer over \$90. A. L. Binenkorb, P. O. Box 532, Middletown, N. Y. 2c10

SALE—Popular Photography, vol. 1 thru 9—numbers 1-6 each year, plus 5 index nos. John Collis, Main St., Belchertown, Mass. 2c10

SALE—2½x3¼ Curtis Color Scout Camera, Goetz lens, 1 set each of film holders and pack adapters. New filters and mirrors, in fitted case. Best offer or trade for good Pathe 16mm movie camera. Killitt Repriscop, 300mm f/5.6 lens, gunstock mount, for Leica. Louis W. Braun, 166 W. Washington St., Chicago 2, Illinois. 2c10

SALE—Stereo views in color. All originals. 181 Europe-374 U.S.A.-19 Hawaii-65 West Indies-25 Canada. A real bargain. Itemized list furnished on request. Harry D. Gaines, 24 Branch St., St. Louis 7, Mo. 2c10

SALE—90mm 1/6.8 Angulon lens, Compur MX shutter \$25; 135mm 1/6.3 Wide-Field Ektar lens, Supermatic synchro shutter \$75; both like new. E. G. Anderson, 731 E. Harvard Rd., Burbank, California. 2c10

SALE—Pacemaker 4x5 Crown Graphic. Optar 1/4.7 135-mm lens in Graflex 400 shutter. Solenoid Synch. Kalart focuspot. Graflex flash gun with 5" and 7" polished reflectors. Also GE DW-68 light meter. All in excellent condition. Make reasonable offer to Ken Benner, Route 1, Columbus, N. C. 2c11

SALE—or trade for what-have-you, fine 4x5 complete Graphic outfit. Frank Gill, 106 Lincoln St., Oil City, Pa. 2c11

SALE—Personalized wooden photograph albums 12x16. Your choice of following captions: (1) Photos (2) Memories (3) Memory Lane (4) Our Baby (5) Our Family (6) This is Our Life. Sent postpaid for \$4.75. Margaret Wetter, 89-10 178 St., Jamaica, N. Y. 2c11

SALE—Five 3¼x4¼ Graflex film holders. New condition. \$16.00. J. L. Bell, 1233 Nassau St., Kalamazoo, Michigan. 2c11

SALE—Minolta Autocord and case, like new, \$65.00. Primo Jr. and case, unused, \$55.00. Six old Leica metal cassettes, \$5.00. Haynes Photometer, old model, unused, \$5.00. E. W. Hutchinson, Sharon, Conn. 2c11

SALE—Kilarscope reflex housing model 2210, including 45° roof prism finder and coupling cable release, for screw thread Leica cameras, like new \$50.00. Vincent Morsa, 60-87 59 Drive, Maspeth 78, N. Y. 2c11

SALE—Leica M-3, 50mm. DR. Summicron f2, and eveready case, \$260.00; 90mm. f4 collaps. Elmar, \$76.00; 35mm. f3.5 RF Summaron, \$70.00; Leica MC meter and booster, \$25.00; shade for 35 and 50mm., \$3.00; misc. filters; 15" Wollensak telephoto, \$60.00; 135mm. f4.5 Travegon in Praktina mt., \$20.00; Leitz CEYOO flashgun, \$12.00. Fresnel Graflex boom spotlight, \$96.00; 3-32mm. screw in filters for Nikon F, \$5.00 each; Nikon 52mm. screw in polarizing filter for F, \$12.00. Edwin H. Hess, 85-22 104 St., Richmond Hill 18, N. Y. 2c11

WANTED—Black and white negatives of male or female portraits, any size, to be used for practicing retouching. Will pay nominal fee. Walter Rosa, 165 West 91 St., New York 24, N. Y. 2c11

WANTED—Leica 50mm Rigid Mount. Screw base, Summicron lens. Must be in mint condition. Please state price. D. H. Bartine Ulmer, M.D., 199 Chestnut St., Moorestown, New Jersey. 2c11

SALE—Marshall photo oil colors, master set complete, used two or three times, most tubes unopened, also color pencils, instruction book. Cost \$25.00, sell for \$10.00 to first comer. Thomas H. Uzzell, 818 Monroe St., Stillwater, Oklahoma. 2c11

WANTED—PSA's National Lecture Program continually seeks outstanding photographer-lecturers. Don't be modest! For further details, write: Maurice H. Louis, Hon. PSA, FPSA, 333 West 56 St., New York 19, N. Y. 2c11

A Word to Our Sponsors

DOES one plus one equal two . . . or one . . . or maybe three or four? The answer could be any of these figures, as far as PSA membership increase is concerned. When a new member has his signature on the dotted line, what happens? Sometimes nothing, or perhaps not very much. He may have expected a combination of Fourth of July, New Year's, and a three-day holiday to take place when his work is shown, but no one is bowled over, no one has any especially congratulatory remarks or looks at him in any different manner. Right then is when he needs his sponsor. You who have been a good sales-

man, must keep right on selling PSA.

Your member joined PSA to learn, but he cannot learn without taking advantage of its services. You are the one that carries the responsibility for putting him in touch with them. He joined, perhaps, to develop his ability in exhibition type work, travelogue presentation, photo journalism, or just plain good old snap-shooting. Between you and PSA, he can achieve his objectives. Make him show his work. Teach him, stay with him; follow through with all the help and knowledge that is yours. Remember that the urge to learn was his and it is up to you to keep it alive, to lead him into PSA activities that will stimulate its growth.

Get your member started on his sec-

ond year and the rest will be easy. By then perhaps a few competitions are under his belt and also a ribbon or two, club honors, a little local recognition and the feeling that others enjoy his work, that PSA wants him, that he is a part of PSA, and that he has something to contribute to its work. Thus the first part of our equation is complete—one active older member plus once active newer member equals two members . . . but there's more to it than that. About that time your new member is likely to discover *he has a friend who would like to join PSA*. Our equation expands—now one plus one can equal three, or, four, or who knows—maybe more!

K. F. Blackie, Los Angeles, Calif.

MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,
2005 Walnut St., Philadelphia 3, Penna.

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

DIVISIONAL AFFILIATION:

Color () Photo-Journalism . () Stereo ()
Motion Picture .. () Pictorial () Techniques ()
Nature () My choice of one free divisional affiliation is: (please print)

Any dues remitted herewith are to be returned if my membership is not granted.

PLEASE PRINT OR TYPE Name Mr. _____
Mrs. _____
Miss _____
Street _____
City _____ Zone _____ State _____

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor: _____

Address: _____

Date

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included *free* in annual dues; participation in additional divisions is optional; the fee is \$1.25 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$12; Family memberships (husband-&-wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

CLUBS: Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

Exhibitions & Competitions

Monochrome and/or Color Prints

Note: M—monochrome prints, C—color prints. Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons initially approved for Monochrome and/or Color Print portions only by the Pictorial Division. See other listings on this page for approval of other sections.

[For listing and approval send data to Alfred W. Hecht, APSA, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.]

Cuba (M) Fee \$2.00. Closes Nov. 1. Exhibited Dec. 1-15 at Club Gallery; Dec. 16-31 at Palacio de Bellas Artes. Data: Club Fotográfico de Cuba, O'Reilly 366, altos, Havana, Cuba.

Hillcrest (Phillipsburg) (M,C) Fee \$1.00 plus postage; no postage required if forwarded to 1961 Newark Salon. Closes November 4. Exhibited Nov. 30-27 at YMCA, Easton, Pa. Data: Exhibition Sect., Hillcrest Camera Club, Inc., PO Box 225, Phillipsburg, New Jersey.

Lincoln (M) Closes Nov. 5. Exhibited Dec. 3-31 at Usher Art Gallery. Data: J. Barnett, 7 Haffenden Road, Lincoln, England.

Calcutta (AOP) (M,C) Closes Nov. 6. Exhibited Dec. 24-Jan. 6 at Artistry House. Data: Association of Photographers, 31 Karbala Tank Lane, Calcutta 6, India.

Barreiro (M,C) Closes Nov. 10. Exhibited in December. Data: Grupo Desportivo da CUF, Barreiro, Portugal.

Chile (M,C) Closes Nov. 12. Exhibited Dec. 6-26. Data: Foto Cine Club de Chile, Huérfanos 1223, Of. 14, 2nd piso, Santiago, Chile.

Lucknow (M,C) Closes Nov. 15. Exhibited Dec. 24-31. Data: U. P. Amateur Photographic Assn., 9 Lalbagh Road, Lucknow, India.

Des Moines (M,C) Fee \$2.00. Closes Nov. 19. Exhibited Dec. 3-31 at Des Moines YMCA Bldg. Data: YMCA Movie & Camera Club, Des Moines YMCA Bldg., Des Moines, Iowa.

Allahabad (M,C) Closes Dec. 20. Exhibited Jan. 26-31 at Allahabad Museum Picture Gallery. Data: S.H.H. Razavi, EFLAP Sect., Photographic Society of Allahabad, 63/74 Yahiapur, Allahabad 3, India.

Uitenhage (M,C) Closes Dec. 20. Exhibited at Arts Hall, Port Elizabeth a/n. 30-Feb. 4. Uitenhage Town Hall Feb. 6-11. Data: Eastern Cape Intl. Salon, PO Box 1322, Port Elizabeth, Cape Province, South Africa.

Birmingham (M,C) Closes Jan. 14. Exhibited Feb. 11-25 at Royal Birmingham Society of Artists Galleries. Data: E. H. Cochrane, 142 Swanhurst Lane, Moseley, Birmingham 14, England.

Newark (M,C) Fee \$1.00 plus postage; no postage required if forwarded to Teaneck Salon. Closes Jan. 14. Exhibited Jan. 26-Feb. 16 at Newark Public Library. Data: Mrs. Anne M. Jordan, Sec., 225 Smith St., Newark 6, New Jersey.

Toronto (M,C) Fee \$1.50. Closes Jan. 30. Exhibited March 2-16. Data: Toronto Camera Club, 130 Eglinton Ave., East, Toronto 12, Canada.

Hford (M) Fee \$1.00 plus postage. Closes Feb. 1. Exhibited March 6-21 at Gantshill Library. Data: A. G. Suge, 62 Bushwood, Leytonstone, London E11, England.

Valparaíso (M,C) Closes Feb. 1. Exhibited Feb. 20-March 15. Data: Rene Silva, AFIAP Sect., Club Fotográfico y Cinematográfico de Valparaíso, Casilla 1907, Valparaíso, Chile.

Oslo (M) Closes Feb. 6, 1961. Exhibited March 11-19, 1961 at Norwegian Museum of Applied Arts. Data: Oslo Kamera Klubb, PO Box 5231, Oslo NV, Norway.

Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 1822 Leland Ave., Chicago 40, Illinois.

Rochester (M,C) Fee \$2.00. Closes Feb. 6. Exhibited March 3-25. Data: Robert C. McGillicuddy, 90 Avondale Road, Rochester 22, New York.

Melbourne (M,C) Closes Feb. 10, 1961. Exhibited March 20-29, 1961. Data: Allen G. Gray, ARPS, 101 Nicholson St., East Coburg, Victoria, Australia.

Wilmington (M,C) Fee \$1.50. Closes Feb. 13. Exhibited Feb. 28-March 26 at Wilmington Society of the Fine Arts. Data: LeRoy S. Brooks, Chairman, Delaware Camera Club, PO Box 401, Wilmington, Delaware.

San Jose (M,C) Fee \$2.00. Closes Feb. 15. Exhibited March 5-31 at Rosierucian Art Gallery. Data: Light and Shadow Club, 245 South 1st., San Jose, California.

Melbourne (M,C) Closes Feb. 17. Exhibited March 2-29 at Town Hall. Data: Melbourne International Exhibition, PO Box 4308, Melbourne, Australia.

Alice "Border" (M,C) Closes Feb. 18. Exhibited March 8-May 8 in Alice, Bloemfontein, East London, Fort Beaufort, Grahamstown, Keiskama Hoek, King William's Town, Queenstown, and Umtata. Data: Border Intl. Salon, PO Box 79, Alice, Cape Province, South Africa.

Montreal (M,C) Closes Feb. 20. Exhibited March 11-April 2 at Museum of Fine Arts. Data: Gino Maddalena, Chairman, 1262 Place Royale, St. Martin, Quebec, Canada.

Teaneck (M,C) Fee \$2.00. Closes Feb. 25. Exhibited March 11-25 at Gorden State Plaza Auditorium, Paramus, N. J. Data: Miss Joan Johannessen, 20 Franklin Rd., West Englewood, New Jersey.

Runcorn (M,C) No entry fee, return postage requested, plus one shilling (approx. 15¢ USA) for catalog. Closes March 3. Exhibited April 4-8. Data: P. Leatherbarrow, Sect., 13 Waterloo Rd., Runcorn, Cheshire, England.

Handsworth (M) No entry fee, return postage requested. Closes March 4. Exhibited April 13-22. Data: R. J. Poppleton, 41 Teldington Grove, Perry Barr, Birmingham 22, England.

Jackson (M,C) Fee \$2.00. Closes March 11. Exhibited March 26-April 8 at Mississippi Power and Light Bldg. Data: T. G. James, 221 Beverly Circle, Jackson, Miss.

Seattle (M,C) Fee \$2.00. Closes March 26. Exhibited April 5-30 at Seattle Art Museum. Data: John Ball, Sect., 2715 West Fulton St., Seattle 99, Wash.

Adelaide (M,C) Closes April 22. Exhibited May 29-June 3. Data: Adelaide Camera Club, Box 602E, G.P.O., Adelaide, South Australia.

Other Salons

Royal Members (M,C) Limited to members of Royal's Pictorial and Miniature Camera Groups. No entry fee. Closes Nov. 9. Exhibited in January. Data: Hon. Secretary, Royal Photographic Society, 16 Princess A/Gte, London SW7, England.

Milan (M) Fee \$2.00. Closes Dec. 31. Exhibited in April. Data: Segreteria Gran Premio Milano, Via Fabio Filzi 17, Milan, Italy.

Budapest Weekdays and Holidays (M,C) No entry fee. Limited to the theme "busy weekdays and leisurely holidays." Closes Jan. 31. Exhibited April 22-May 20. Data: Association of Hungarian Art Photographers, PO Box 166, Budapest 4, Hungary.

Color Slides

Approved for color slide section only.

[For listing and approval send data to Adolph Kohnert, APSA, West Main St., Amenia, N. Y.] Entry fee \$1.00 unless otherwise specified.

Cuba: Dec. 10-17, deadline Nov. 14. Forms: Club Fotográfico de Cuba, O'Reilly 366, altos, port Compostela, Havana, Cuba. Up to 3 1/4 x 4 slides accepted.

Hillcrest: Nov. 21-30, deadline Nov. 25. Forms: Hillcrest Camera Club, P. O. Box 225, Phillipsburg, N. J.

Turin: Nov. 28-Dec. 16. Deadline Nov. 4. Forms: Società Fotografica Subalpina, Via Bogino 25, Turin, Italy.

Leaside: Nov. 20-25, deadline Nov. 12. Forms: K. E. Bryant, 25 Sutherland Drive, Toronto 17, Ontario, Canada.

Santiago: Dec. 6-26, deadline Nov. 15. Forms: Foto Cine Club de Chile, Huérfanos 1223, Oficina 14, Santiago, Chile.

Birmingham: Feb. 17-25, deadline Jan. 14. Forms: E. H. Cochrane, 142 Swanhurst Lane, Moseley, Birmingham 14, England. Up to 3 1/4 x 3 1/4 slides accepted.

Newark: Jan. 26-Feb. 7, deadline Jan. 14. Forms: Mrs. Ann M. Jordan, 225 Smith St., Newark 6, N. J.

Whittier: Feb. 11-18, deadline Jan. 25. Forms: John S. Goodwin, Box 673, Whittier, Calif.

Minneapolis: Feb. 19-23, deadline Jan. 23. Forms: A. Kenneth Olson, 3437 Blaisdell Ave., Minneapolis 8, Minn.

Springfield: Feb. 8-21. Deadline Jan. 26. Forms: Conrad Boilard, 147 Pasco Road, Indiana Orchard, Mass.

Toronto: Feb. 27-28, deadline Jan. 30. Forms: H. D. L. Morgan, Toronto Camera Club, 130 Eglinton Ave., East, Toronto 12, Ontario, Canada.

Valparaíso: Feb. 20-March 11, deadline Feb. 4. Forms: Rene Silva T., Casilla No. 1907, Valparaíso, Chile.

Rochester: March 5-19, deadline Feb. 6. Forms: Robert C. McGillicuddy, 90 Avondale Road, Rochester 22, N. Y. Entry fee \$1.25.

Oslo: March 11-19, deadline Feb. 6. Forms: Oslo Kamera Club, PO Box 5231, Oslo NV, Norway. 2 1/4 x 2 1/4 slides accepted.

Wilmington: March 5-26, deadline Feb. 13. Forms: LeRoy S. Brooks, Delaware Camera Club, PO Box 401, Wilmington 99, Del. Entry fee \$1.50.

Light and Shadow: March 5-19, deadline Feb. 15. Forms: Ruth Penberthy, 19490 Glen Una Drive, Saratoga, Calif. 2 1/4 x 2 1/4 slides accepted.

Melbourne: March 20-29, deadline Feb. 17. Forms: J. B. Fanning, 20 North St., Ascot Vale, Victoria, Australia.

Lake Erie: March 6-12, deadline Feb. 21. Forms: Morton Strauss, 2619 Edgerton Rd., University Heights 18, Ohio. 2 1/4 x 2 1/4 slides accepted. Entry fee \$1.25.

Teaneck: March 11-25, deadline Feb. 25. Forms: Miss Joan Johannessen, 20 Franklin Rd., West Englewood, N. J. Entry fee \$1.25.

New York: April 7-14, deadline March 30. Forms: Mrs. Gertrude E. Wohltman, P.O. Box 127, Kingsbridge Sta., New York 63, N. Y.

Charter Oak: March 22-22. Deadline Feb. 27. Forms: Mrs. Chris Mann, 55 White Street, Hartford 6, Conn.

Montreal: March 11-April 2, deadline Feb. 27. Forms: Gino Maddalena, 1262 Place Royale, St. Martin, Que., Canada.

The Dalles: March 19-April 5, deadline March 5. Forms: R. C. McGuire, 1728 E. 14th St., The Dalles, Oregon.

New Zealand: April 3-13, deadline March 21. Forms: Exhibition Sec., PO Box 2952, Auckland, New Zealand. Also: Mr. A. Singleton, 8 Applebury Rd., Blackpool North, Lancashire, England.

Pittsburgh: April 23-May 12, deadline April 3. Forms: Helen H. Stohr, 6845 Penham Place, Pittsburgh 8, Pa. Entry fee \$1.25.

Auburn: April 22-30, deadline April 5. Forms: Robert Lawrence, 211 N. McDaniel Drive, Auburn, Calif.

A.P.F. Adelaide: May 29-June 3. Deadline April 22. Forms: D. D. Mullins, Box 602E, GPO, Adelaide, South Australia.

Brisbane: May 15-20, deadline April 27. Forms: Dr. Ronald V. Knight, PO Box 183-Broadway, Brisbane, Australia.

Guatemala: May 26-June 2. Deadline May 5. Forms: Club Fotográfico de Guatemala, Pasaje Rubio 24A, Guatemala, C.A.

Auckland: May 25-June 12, deadline May 10. Forms: Rodney A. Hogard, PO Box 5600, Auckland, New Zealand. 2 1/4 x 2 1/4 slides accepted.

Nature

COMING NATURE EXHIBITIONS: For listing and approval send data to Ted Farrington, FPSA, 10300 So. Fairfield Ave., Chicago 55, Ill.

Leaside: Nov. 20-25, closing Nov. 12th. Slides. Forms: K. E. Bryant, 25 Sutherland Drive, Toronto 17, Ontario, Canada.

Vailburg: Jan. 26-Feb. 16, closing Jan. 14. Slides. Forms: Stanley J. Maciel, 2 Springdale Ct., Clifton, N. J.

Chicago: Feb. 5-25, closing Jan. 16th. Prints and slides. Forms: Louis W. Braun, 166 W. Washington St., Chicago 2, Ill.

Minneapolis: Feb. 19-23, closing Jan. 16. Slides. Forms: A. Kenneth Olson, 3437 Blaisdell Ave., Minneapolis 8, Minnesota.

Toronto: Feb. 27-28, closing Jan. 30. Slides. Forms: Toronto Camera Club, 130 Eglinton Ave., East, Toronto 12, Canada.

Lake Erie: Mar. 6-12, closing Feb. 21. Slides. Forms: Morton Strauss, 2619 Edgerton Rd., University Heights 18, Ohio.

Light & Shadow: Mar. 5-31st, closing Feb. 15th. Prints and slides. Forms: Ruth Penberthy, 19490 Glen Una Dr., Saratoga, California.

Melbourne, Mar. 20-29th, closing Feb. 17th. Prints and slides. Forms: Allen G. Gray, 101 Nicholson St., East Oburg, Victoria, Australia.

Montreal, Mar. 11-April 2, closing Feb. 27. Slides. Forms: Gino Maddalena, 1262 Place Royale, St. Martin, Que., Canada.

New Zealand, April 3-13, closing Mar. 21. Slides. Forms: Gordon E. Price, P. O. Box 2952, Auckland, New Zealand.

Saguaro, April 9-15, closing Mar. 20. Slides. Forms: Mrs. Sarah B. Foster, 1511 East Edgemont, Phoenix, Arizona.

Stereo

(For listing send data to Ted Laatsch, APSA, 406 W. Cloverbrook Lane, Milwaukee 17, Wis.)

Rochester: Closes Feb. 8. 4 slides \$1.25. Forms: Robert C. McGillicuddy, 90 Avondale Rd., Rochester 22, New York.

Stockton-on-Tees: Closes Feb. 10. 4 slides \$1.00. Forms: James B. Milnes, 9 Ellen Avenue, Stockton-on-Tees, England.

Melbourne: Closes Feb. 17. 4 slides \$1.00. Forms: R. Kinley, 108 Landells Road, Pascoe Vale, Victoria, Australia.

PSA Traveling: Closes March 18. 4 slides \$1.00. Forms: Paul S. Darnell, 411 S. Ridgewood Rd., South Orange, New Jersey.

PSA Competitions

CD International Slide Competition—Four slides, not previously accepted in exhibitions, or winners in this competition. Two classes—"A" for advanced workers, "B" for beginners. Information: Virginia Goldberg, APSA, 635 Jefferson Ave., Reading 15, Ohio. Second contest closes Nov. 11.

CD Portrait Contests—Next closing May 1, 1961. John Sherman, FPSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

International Club Print Competition—Four classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

Nature Print Contest—(Individuals) Three contests, 4 prints 5x7 to 16x20, medals and ribbons. Data: F. W. Schmidt, Dept. Med. Illus., University of Texas Medical Branch, Galveston, Tex.

Nature Slide Contest—(Individuals) Four contests, three classes, either 2x2 or 2½x2½ slides. Data: Dr. B. J. Kaston, APSA, 410 Blake Rd., New Britain, Conn.

PD Color Print Contest—For PD members only. Data: Mrs. Happy K. Hamilton, 9 Binney Lane, Old Greenwich, Conn.

Print of the Month Contest—For PD members only. Data: Alicia Parry, APSA, 609 Sedgwick Drive, Syracuse 3, N. Y.

Stereo Individual Competition—Beginners and Advanced classes. Four slides. Contests close Jan. 9, March 6 and May 8. Data: Hilbert J. Wagner, Rt. 1, Daniels Drive, Germantown, Wis.

Stereo National Club Competition—Jan. 15, April 15 and July 15 closings. Data: E. K. Metzendorf, 222 Pennsylvania Ave., Topeka, Kansas.

TD Traveling Exhibits—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Topp. Data: Art Hansen, Box 82, Parlin, N. J.

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)

Editors:

PSA Journal—Robert L. McIntyre, FPSA, 1822 Leland Ave., Chicago 40, Illinois.

Color Division Bulletin—Mrs. Claire Webster, APSA, 2 Hillcrest Court, Berkeley 5, California.

Cine-Reporter—George Merz, APSA, FACL, 1443 Harrison St., Hollywood, Fla.

Nature Shots—Elizabeth Kaston, 410 Blake Road, New Britain, Conn.

P-J Bulletin—Joseph Fabian, 252-39 Brattle Road, Little Neck, N. Y.

Pictorial Division Bulletin—Moorie Roberts (Mrs. Glen), 15130 Ashland Ave., Harvey, Illinois.

Stereogram—Dorothy Hodnik (Mrs. Conrad), 2030 E. 72nd Place, Chicago 49, Ill.

PSAT—Ira B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y.

Camera Club Bulletin—Alva L. Dorn, APSA, 3823 Dale St., Kalamazoo, Mich.

TD Newsletter—Arthur W. Hansen, P. O. Box 202, Parlin, N. J.

Whom To Write

SALONS—Write the person listed for forms. Note that salons are on the list for months ahead and that additions are made every month. Allow yourself plenty of time to get the forms and ship your entry.

SERVICES—Write the person listed. If in doubt, several Divisions list under "Membership" the person who can steer you to the correct source of information. Note separation of services for Individuals and services for Clubs. "Individuals" includes only PSA members. (All service leaders are requested to notify the Journal of address changes at the same time they notify Headquarters.) Names and addresses of Division and Zone heads are listed under the Board of Directors on page 4. Write them if your question covers other subjects.

PSA Services Directory

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Adolph Kohnert, APSA, W. Main St., Amenia, N. Y.

Nature—T. R. Farrington, FPSA, 10300 S. Fairfield Ave., Chicago 43, Ill.

Pictorial and Color Prints—Alfred W. Hecht, APSA, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Stereo—John Paul Jensen, APSA, 8000 S. Merrill Ave., Chicago 17, Ill.

Color Prints—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

Nature—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

Pictorial—North American Salons, Ken Willey, APSA, 701 Fifth St., Lyndhurst, N. J.

Overseas Salons, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Stereo—Miss Dorothy Otis, 1280 Chilli Ave., Rochester 11, N. Y.

Who's Who

Color—Mrs. Pearl Johnson, APSA, 661 Mer-ton Rd., Detroit 3, Mich.

Color Prints—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

Nature—Mrs. Augusta Dahlberg, 1121 W. 93 St., Chicago 20, Ill.

Pictorial—N. American, Ken Willey, APSA, 701 Fifth St., Lyndhurst, N. J.

Overseas, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Stereo—Miss Leona Hargrove, 619 N. Ridge-wood, Wichita 6, Kansas.

Master Mailing List

Color—Mr. Ray O'Day, c/o Pier 84 South, Philadelphia 48, Pa.

Services to Individuals

PSA Services

Chapters—John Sherman, FPSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

Travel—Tom Firth, FPSA, Trappe, Md.

Travel Aides—Mrs. Caryl Firth, FPSA, Trappe, Md.

Division Services

Color Division

CD Membership Slides—Mrs. Elva Hayward, 3631 Rose Ave., Long Beach 7, Calif.

Exhibition Slide Sets—East: Robert G. Byrne, Jr., 21-A Rock Avenue, Swampscott, Maine.

Central: Hank Rush, 740 Merrick Street, Shreveport, Louisiana.

West: Mrs. Marion Roberts, 15212 Giordano, La Puente, California.

Canada: C. K. Cucksey, 11 Buckingham Avenue, Chatham, Ontario, Canada.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Star Ratings—Mrs. Marian Neill, 3948½ West Avenue 40, Los Angeles 65, California.

Slide Circuits—John W. Cates, 2503 Juan Street, San Diego 10, California.

International Slide Circuits—Mrs. Arthur B. Hatcher, 125 Columbus Ave., Port Chester, N. Y.

Slide Study Groups—Mrs. Marion Troup, 44 North Waiola Avenue, La Grange, Illinois.

Instruction Slide Sets—East: R. H. Klein-schmidt, 41 Parkside Crescent, Rochester 17, New York.

West: Lee F. Fuller, 1171 East Seneca Street, Tucson, Arizona.

Canada: Edward G. Tozer, 310 Elm Grove, Oshawa, Ontario, Canada.

International Slide Competitions—Virginia Goldberg, APSA, 635 Jefferson Avenue, Reading 15, Ohio.

Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.

Library—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.

Travel Slide and Story Competition—Tracy Wetherby, APSA, 116 Avenue L, Pittsburgh, Penna.

Portrait Competition—Next closing Nov. 1. John Sherman, FPSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

Photo Essay Workshop—A. Blair Thaw, 5037 Millwood Lane, N.W., Washington 16, D. C.

Slide Evaluation Service—Jack Lowe, 403 Montgomery St., Marietta, O.

Motion Picture Division

Annual Film Competition—Charles J. Ross, APSA, 3350 Wilshire Blvd., Los Angeles 3, Calif.

Film Library—John J. Lloyd, APSA, 355 Colorado Pl., Long Beach 14, Calif.

Book Library—Ed Greer, 4916 Silver, Kansas City 6, Kansas.

Film Analysis and Judging Service—Frederic F. Humphrey, APSA, 274 So. Seneca Blvd., Daytona Beach, Fla.

Tape Library—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

Technical Information—Wm. Messner, APSA, 999 Garrison Ave., Teaneck, N. J.

Nature Division

Instruction Slide Sets—East: Norman E. Weber, APSA, Bowmansville, Pa.

West: Bernard G. Burpee, APSA, 1781 Hollyhill Lane, Glendora, Calif.

Canada: Mary W. Ferguson, APSA, 76 Kilbarry Rd., Toronto 7, Ont.

Exhibition Slide Sets—East: Gilbert R. Lehmbeck, APSA, 19310 Eastwood Dr., Harper Woods 36, Mich.

West: Francis A.

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Services to Individuals (continued)

Kingsbury, Ponca, Neb. Canada: Mary W. Ferguson, APSA, 76 Kilbarray Rd., Toronto 7, Ont.
Print Sets—George Brewster, 2236 N. Buchanan Ave., Arlington 7, Va.
Librarian—Albert E. Cooper, 2868 Vane, Omaha 12, Neb.
Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.
Star Ratings—Dr. Gordon B. White, FPSA, 229 Sugarloaf St., Port Colbourne, Ontario, Canada.
Print Competition—F. W. Schmidt, Dept. of Medical Illustration, University of Texas Medical Branch, Galveston, Texas.
Identification Service—Dr. B. J. Kaston, APSA, 410 Blake Rd., New Britain, Conn.
Slide Competition—Dr. B. J. Kaston, APSA, 410 Blake Road, New Britain, Conn.
Slide Study Circuits—Mrs. Katherine M. Feagans, 102 S. Summit Ave., Bremerton, Wash. (Flowers) Felix J. Henrion, P.O. Box 984, Steubenville, Ohio. (Canada) Rae McIntyre, 14613-95th Ave., Edmonton, Alberta.
Print Study Circuits—Le Roi Russell, 343 Shasta, Prescott, Arizona. (Canada) Rae McIntyre, 14613-95th Ave., Edmonton, Alberta.
Technical Information Service—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.
Commenting Service for Newer Workers—Slides, Velma Harris, P.O. Box 666, Merced, California. Prints, Cy Coleman, 6159 Dorothy St., Detroit 11, Mich.
Canadian Representative—Mary W. Ferguson, APSA, 76 Kilbarray Rd., Toronto 7, Ont.

Photo Journalism Division

Journalism Circuits—Don Mohler, APSA, 25291 Richards Ave., Euclid 23, Ohio.
Critiques—Lewis E. Massie, P. O. Box 745, Del Mar, Calif.
PJ Membership Information—Robert L. Steingarten, 690 Academy St., New York 34, New York.

PSA Services

Camera Clubs—Russell A. Kriete, APSA, 5413 Park St., Downers Grove, Illinois.
Camera Club Council Activities—Robert M. Cochran, APSA, 5410 Izard St., Omaha 32, Neb.
Club Bulletin Advisory Service—Henry W. Barker, FPSA, 392 Hope St., Glenbrook, Conn.
National Lectures—Maurice H. Louis, Hon. PSA, FPSA, 333 West 56 St., New York 19, N. Y.
Recorded Lectures—Nelson Murphy, APSA, 445 Allison Ave., Washington, Pa.
Tops—George W. Elder, Box 5223, Baltimore 24, Maryland.
International Exchange Exhibits—East: Edmund Mayer, 20 Metropolitan Oval, New York 62, N. Y. Central: Wilson Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa.
West: Oliver Rockwag, 3244 Lathrop St., Los Angeles 32, Calif.

Division Services

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Veterans Hospital Slide-Getter Sets—Mrs. Jean Edgumbe Groff, APSA, 40 Frankland Road, Rochester 17, N. Y.
Exhibition Slide Sets—East: Mrs. Gertrude Wohlman, 129 Gale Place, New York 63, New York. Mid-West: Don J. Henley, 3209 Procter St., Port Arthur, Texas. West: Mrs. Claire Webster, 2 Hillcrest Court, Berkeley 5, Calif. (Incl. Alaska & Hawaii.) Canada: C. K. Cucksey, 11 Buckingham Ave., Chatham, Ontario.
Slide Set Directory—Miss Grace Custer, 3420 N. Meridian, Indianapolis, Ind.
Color Slide Circuits—J. Sheldon Lowery, Rte. 1, Box 135, Davis, Calif.
National Club Slide Competition—Dr. J. H. Arrieta, 155-14th Ave., San Francisco, Calif.
Judging Service—Mrs. Pauline Bodie, 59 Spring Brook Road, Morristown, N. J.

PJ Library—Mrs. Toni Stibler, 410 52nd Street, Brooklyn 20, N. Y.
PJ Honors & Awards—Alfred C. Schwartz, FPSA, 38 Avis Drive, New Rochelle, N. Y.
PJ Aids and Standards—Daniel Zirinsky, 383 Pearl St., Brooklyn 1, New York.

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PD Information Desk—Miss Shirley Stone, 8 E. Pearson St., Chicago 11, Illinois.
American Portfolios—Mrs. Barbara M. Sieger, APSA, 200 Braunsdorf Rd., Pearl River, N. Y.
Fetes International—Ed Willis Barnett, APSA, 2323 Henrietta Rd., Birmingham 5, Ala.
Canadian Portfolios—Gino Maddalena, 1262 Place Royale, St. Martin, Laval Co., Que.
Color Print Activities—Mrs. Catherine C. DeLaney, 50 Valley Rd., Montclair, New Jersey.
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Portfolio Clubs—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.
Picture of the Month—Miss Alicia Parry, APSA, 609 Sedgwick Dr., Syracuse 3, N. Y.
Award of Merit (Star Ratings)—Mrs. Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.
Personalized Print Analysis—Paul Yarrow, 343 State Street, Rochester 4, New York.
Salon Workshop—John T. Caldwell, Jr., APSA, P. O. Box 4682, Fondren Sta., Jackson, Miss.
Salon Labels—(Enclose 4¢ stamp) Mrs. Margery Barrett, 239 Columbia St., Adams, Mass.
PD Membership Information—East: Clarence Abrams, 2863 Rose Ann Lane, Cincinnati 39, Ohio. West: Edward P. Jones, 1512 Lyndon St., South Pasadena, Calif.

Photo Essay Workshop—A. Blair Thaw, 5037 Millwood Lane N.W., Washington 16, D. C.

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Print Sets—George Brewster, 2236 N. Buchanan St., Arlington 7, Va.
Librarian—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.
Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.
Veterans Hospital Slide-Getter Sets—Mrs. Jean Edgumbe Groff, APSA, 40 Frankland Road, Rochester 17, N. Y.
National Club Slide Competition—Mrs. Irma Louise Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

Pictorial Division

American Exhibits—East: Les Buckland, 343 State St., Rochester 4, N. Y. Central: Dr. C. F. Wadsworth, 608 Brown Bldg., Wichita, Kansas. West: John Wippert, 12237 E. Kerrwood St., El Monte, Calif. Northwest: Al Deane, 5022-50th Ave., S.W., Seattle 16, Wash.

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Firth Landscape Contest—Lloyd Gregory, 331 Hillside Village, Dallas, Texas.
PD Service Awards—Mr. Richard B. Heim, APSA, P.O. Box 7095, Orlando, Florida.
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Hand Colored Portrait Portfolios—Miss Dorothy Kluth, 2415 Birchwood Ave., Chicago 45, Illinois.

Stereo Division

Newcomer's Committee—Clair A. England, APSA, 1884 San Antonio Ave., Berkeley 7, Calif.
Personalized Slide Analysis—Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge, Ill.
Individual Slide Competition—Hilbert J. Wagner, Rte. 1, Daniels Drive, Germantown, Wis.
Realist Slide of the Year Award—Dale L. Smith, 2188 Ridge Rd., W. Rochester 15, N. Y.
Slide Circuits—Larry A. Dormal, 17301 Ardmore Avenue, Detroit 35, Michigan.
Slides for Veterans—Miss Marjorie Price, 503 W. 121st St., New York 27, N. Y.
Slides for Handicapped Children—Harry McGillicuddy, 116 Truesdale St., Rochester 13, N. Y.
Star Ratings—Miss Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.
SD Membership Information—Miss Leona Hargrove, 619 N. Ridgewood, Wichita 6, Kans.
SD Membership Slide—John C. Stick, APSA, 1701 S. Bushnell Ave., So. Pasadena, Calif.
Emde Slide Sequence—Frederick Adams, 700 Bard Ave., Staten Island, N. Y.
Subject Slide Sets—Henry H. Erskine, APSA, 1282 Sherwood Rd., Highland Park, Ill.
International Circuits—Lee M. Klinefelter, 1800 La Salle Ave., Norfolk, Va.
Foreign Stereo Slides—Helen Erskine, 1282 Sherwood Road, Highland Park, Ill.

Techniques Division

Photographic Information—Carl Reed, Anasco, Binghamton, N. Y.

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Club Print Exchange Directory—E. G. Rutherford, 1505 College Ave., Racine, Wis.
Club Print Judging Service—West: Don E. Haasch, 3085 Teton St., Boise, Idaho. East: Robert B. Porter, 2107 Sixth St., Palmetto, Fla.
International Club Print Competition—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.
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Salon Practices—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.
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Color Print Sets—Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.
P. O. Medals available to PD member clubs ONLY—price \$2.50. Send to George J. Munz, FPSA, 37 Homestead Place, Bergenfield, N. J.

Stereo Division

Club Slide Circuits—Roland S. Stroup, 142 N. E. Home, Bartlesville, Okla.
National Club Stereo Competition—E. K. Metzdorf, 2222 Pennsylvania, Topeka, Kan.
Local Programs—Harold Johnson, APSA, 681 Merton Rd., Apt. 3, Detroit 3, Mich.
Traveling Salen—Paul S. Darnell, 411 S. Ridgewood Rd., S. Orange, N. J.
International Services & Activities—Walter J. Goldsmith, APSA, 24 Fifth Ave., New York 11, N. Y.
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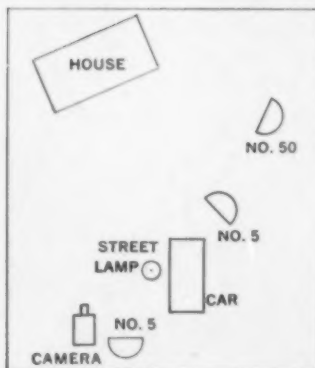


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